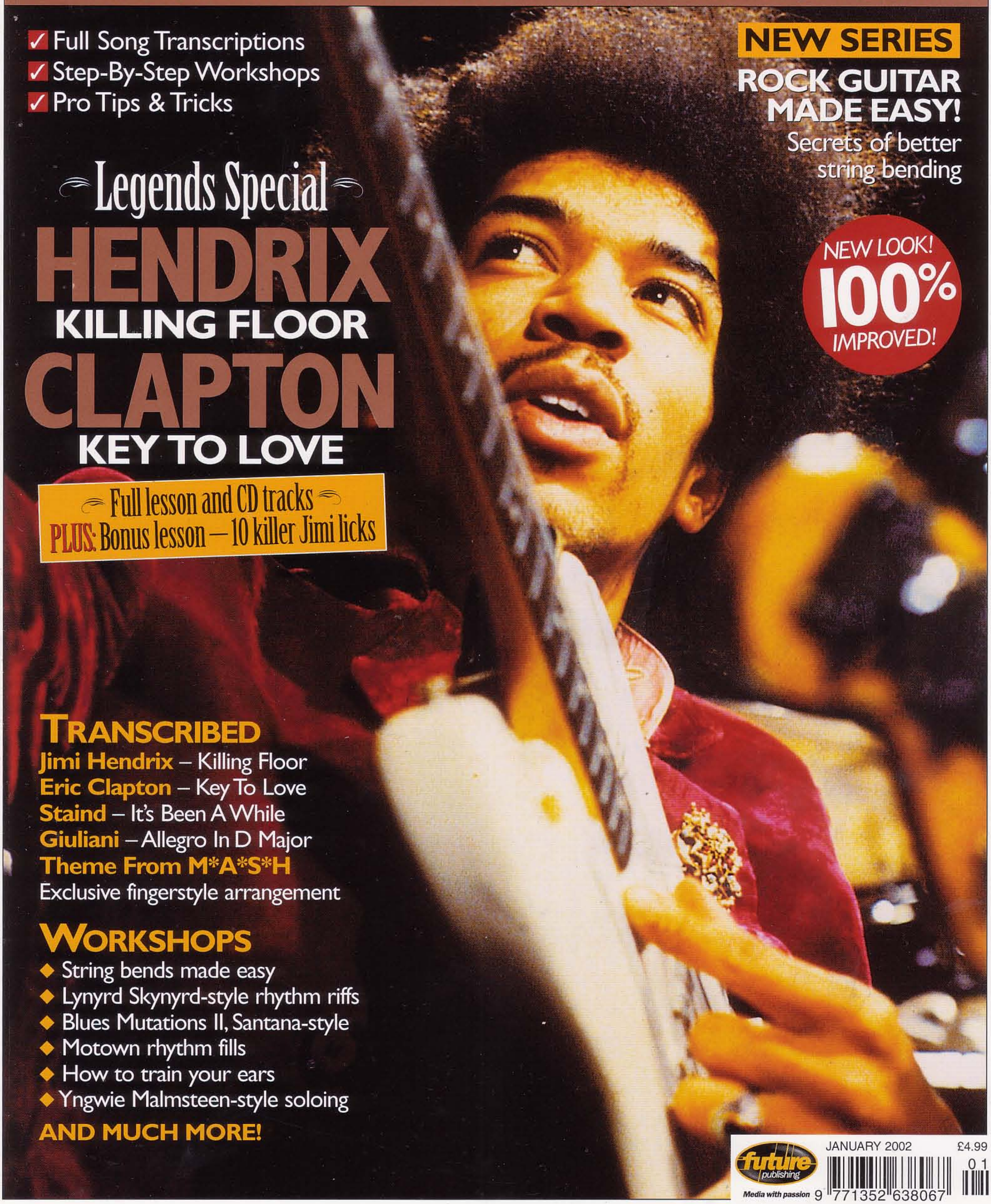
Guitar Techniques

The Ultimate Tuition Magazine

JANUARY 2002 • ISSUE 101 • £4.99

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Transcribed

Jimi Hendrix – Killing Floor
Eric Clapton – Key To Love
Staind – It's Been A While
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JANUARY 2002



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Jimi Hendrix – learn his amazing version of Howlin' Wolf's 'Killing Floor' on page 22.

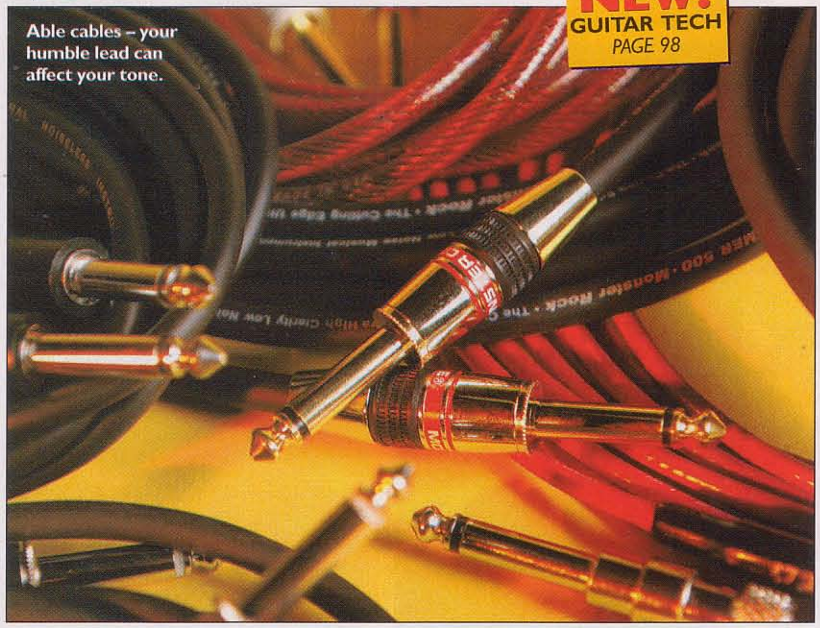
EDITOR'S LETTER

'SCUSE US WHILE WE KISS THIS GUY...

A FEW YEARS AGO, when Jimi Hendrix's recorded legacy was going through one of its regular reappraisals, the guitar press indulged in the old debate about Hendrix's "real" style. Was he a bluesman? Did he invent heavy metal? Was Hendrix really a soul music visionary? He was possibly all of the above, but away from mere labels the greatest thing about Hendrix was the way he absorbed all manner of influences – soul, blues, funk, rock – and came out with music that was all his own. Consider the rollicking version of 'Killing Floor' transcribed in this issue. Does it sound like "the blues"? Or does it simply sound like Hendrix? Finding your own sound is probably the hardest challenge any guitar player faces, but just listening to the way Hendrix did it is a lesson to every player...

Michael Leonard ◆ **Editor**



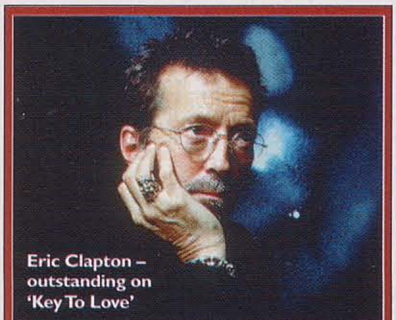


Able cables – your humble lead can affect your tone.

NEW! GUITAR TECH *PAGE 98*

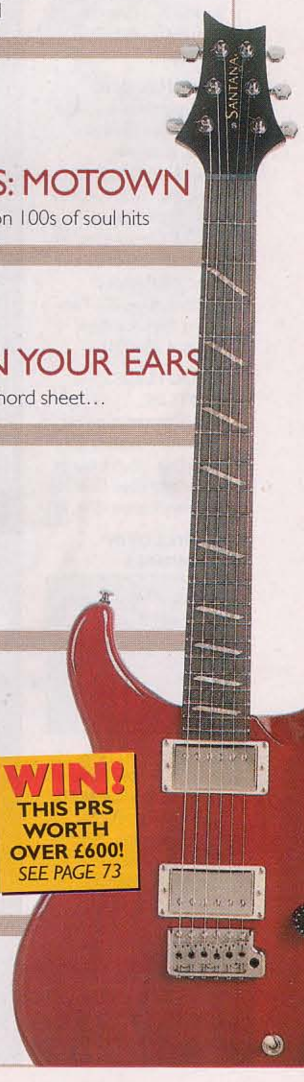
TRANSCRIPTIONS

PA NEWS



Eric Clapton – outstanding on 'Key To Love'

WORKSHOPS



WIN! THIS PRS WORTH OVER £600! *SEE PAGE 73*

INTRO

NEWS ■ TIPS ■ NEW ALBUMS ■ GIG GUIDE
■ EVENTS ■ COURSES ■ COMPETITIONS...

Q: How many guitar players does it take to cover a Stevie Ray Vaughan tune?
A: Evidently all of them

GIG GUIDE

GT's recommended gigs in the coming weeks



■ ROLLINS BAND
Belfast Ulster Hall (Jan 10), Nottingham Rock City (Jan 20)

■ BLUETONES
London Shepherds Bush Empire (Dec 6), Glasgow Barrowland (Dec 7), Manchester Academy (Dec 8)

■ STATUS QUO
Brighton Centre (Dec 12), London Wembley Arena (Dec 14), Birmingham NEC Arena (Dec 15), Oxford Apollo (Dec 16), Hereford Leisure Centre (Dec 18), Guildford Civic Hall (Dec 19), Plymouth Pavilions (Dec 20), Port Talbot Princess Royal Theatre (Dec 21)

■ BOOTLEG BEATLES
Belfast Waterfront Hall (Dec 9), Newcastle City Hall (Dec 14), Edinburgh Usher Hall (Dec 15 & 16), Brighton Centre (Dec 23)

■ FUN LOVIN' CRIMINALS

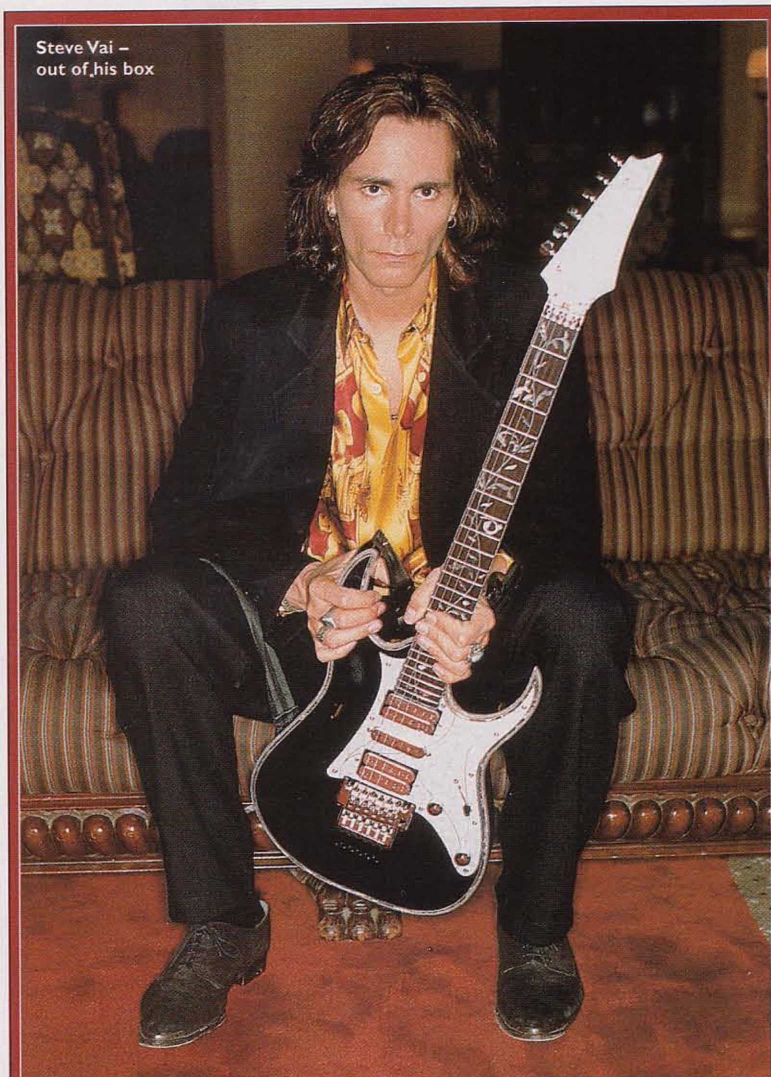


Glasgow SECC (Dec 14), London Brixton Academy (Dec 16), Doncaster The Dome (Dec 18), Wolverhampton Civic Hall (Dec 19), Manchester Apollo Theatre (Dec 20), Dublin Point Depot (Dec 21)

■ TOMMY EMMANUEL
Windsow Arts Centre (Dec 15), South Shields

PA NEWS

Continued Page 8 →



Steve Vai – out of his box

VAI'S JEWELS

The guitar legend realises a life ambition by releasing a collectable new boxset...

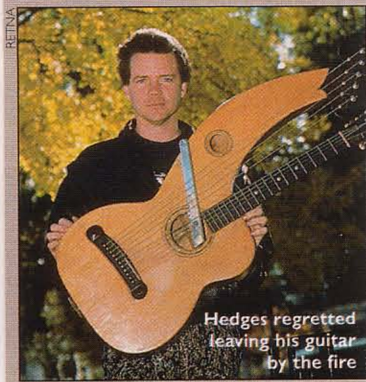
AFTER FIVE YEARS of preparation, Steve Vai has unveiled his limited edition 'Jewel Box' set. Limited to 10,000 copies, the 60-plus track project is an extensive trawl through Vai's past and includes collaborations with Frank Zappa, David Lee Roth, Public Image Limited, Alice Cooper, Chick Corea, Alcatrazz and more.

"I remember when I was working with Frank Zappa, and he had a vault just filled with recorded material," says Vai. "He said it was a reflection of his desire to release everything he's ever recorded, and I just loved the idea."

Each copy of the Jewel Box, now on sale via www.vai.com for $65, includes the first three CDs in the proposed 10-disc series: 'The Elusive Light And Sound', Alcatrazz: 'Disturbing The Peace' and 'Steve Vai Archives Vol 2: Original Recordings Of Frank Zappa'.

CULT *Heroes*

Not every guitar genius is as famous as Eric Clapton...



RETNA

Hedges regretted leaving his guitar by the fire

MICHAEL HEDGES

WHO HE? Ridiculously talented acoustic guitarist/composer who became known for his so-called "man-band" performances, using a two-handed tapping style on a custom-made, double-necked acoustic/bass guitar. Signed to the Windham Hill label, Hedges soon got a 'new age' tag, though he himself preferred to call his music 'violent acoustic', 'heavy mental' or (ahem) 'new edge'. He died in a motor accident in 1997, aged 43.

WHY WAS HE GREAT? Hedges' approach to fingerstyle was pretty much unique. He incorporated alternate tunings, heavy use of harmonics, effects layering and percussive use of his fingers knuckles and palms to produce a sound like no-one else. He employed bonkers tunings, such as AADGBD and ABEFAD (yes, 6th string A is a low A: the 1st string is a high D). He simply made the acoustic guitar inspiring again, even if no one else could play like him.

WHAT DID PEOPLE SAY? "One of the most brilliant musicians in America." David Crosby.

WHAT DID HE PLAY? Mainly a well-worn Martin D-28, a Lowden, and a Dyer Harp guitar.

WHAT SHOULD I BUY? His 1985 album 'Aerial Boundaries', which includes a cover of Neil Young's 'After The Gold Rush', is considered Hedges' classic, though 'The Best Of Michael Hedges' (2000) is a good enough place to start.

WHERE CAN I FIND OUT MORE? If you're fingers are feeling lithe, you could try Hedges' own book of transcriptions, 'Rhythm, Sonority, Silence.'

TELL ME SOMETHING I DON'T KNOW! He was a big fan of prog noodlers King Crimson.

THE TONE ZONE

The gear secrets behind the greatest sounds in guitardom...

#2 James Hetfield

PICTORIAL PRESS



ASIDE FROM MUSICAL innovations, Metallica's two guitarists, widdler Kirk Hammett and, more especially, James Hetfield himself are responsible for pioneering a guitar tone copied by thousands: the 'scoop'.

These days it's relatively simple to obtain the sound, as the vast majority of modern amps offers the facility of removing the middle from the EQ and shifting up the gain but, back in the early eighties, it wasn't so easy for the fledgling Metallica.

Hetfield was turned onto the wonders of **Mesa/Boogie amps** – **Simul-Class** models to be precise – and used the gone-but-certainly-not-forgotten **ADA MP-1** programmable preamp to add yet more gain. By happy chance, the EQ section of this device was especially efficient and the metal-hungry guitarist stumbled on to the scooped tone almost by accident.

Coming more up to date, the 'Metallica' (aka 'Black') album, with its souped-up production courtesy of Bob Rock, allowed fans to actually hear definition within the filthy-as-ever guitar sounds, and from here on the story swings back to **Mesa/Boogie.**

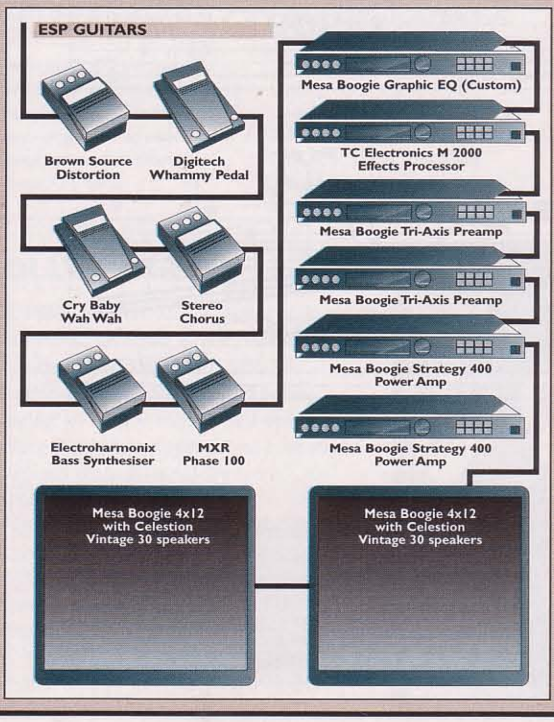
The Californian company's **Rectifier** range of amps and combos feature virtually an instant Metallica crunch tone and Hetfield's live rig – from the 'Poor Touring Me' jaunt onwards – comprises racks of Boogie gear. The main part is a pair of **Triaxis** preamps that are subsequently run into two **Strategy 400** power amps. From there it's through the minimal effects rack and into a selection of 4x12 cabs littered about the stage, always loaded with **Celestion Vintage 30** speakers.

Guitar-wise, it's a much simpler tale. Hetfield (and fellow 'tallica guitarist Kirk Hammett) has enjoyed a long association with ESP, who have produced no less than three signature models: one shaped like a Flying V, one like an Explorer and one akin to a Les Paul. However, Hetfield's main squeeze remains a 'bitsa' **ESP Explorer** loaded with high-output active **EMG humbuckers.**

Simon Bradley

NEXT MONTH: **CLAPTON'S 'WOMAN TONE'**

HETFIELD'S GEAR



BEHRINGER GO HALVES



BEHRINGER HAVE announced that prices over their entire product range has been reduced, and on some models by up to 50 per cent. While many of the company's products are aimed at the studio musician/pro, respected guitar products include the 60W Vintager AC112 'Guitar Workstation' combo (now \$359), the 4x12" Uultrastack cabs (now over 10 per cent cheaper at \$349), and the desktop virtual amp processor the V-Amp (now \$169). More product information from www.behringer.com.

JHS GUITAR AID

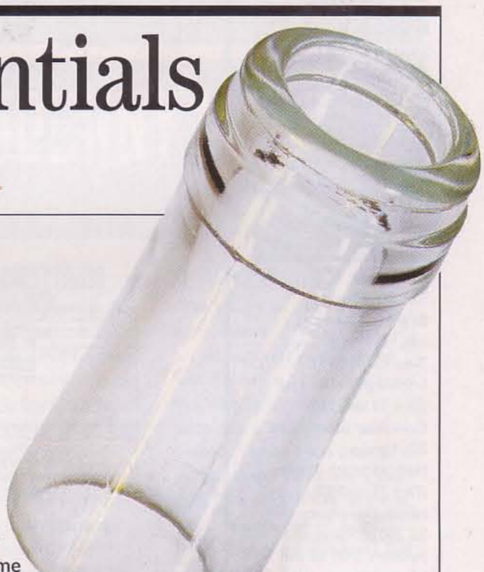
Music charity for Eastern Europe gets its own brand guitars...



AFTER 11 YEARS of Guitar Aid supplying guitars to young people in war-torn areas of Eastern Europe, Dave Sumner reckons he's given away over 1100 instruments. It's not always been easy – "I must have cornered the market in damaged guitars", he says. Now, in keeping with Guitar Aid's growing stature, UK distributors JHS have donated 100 'Guitar Aid 1' electro-acoustics to the charity. "Having our own guitars takes this project to the next stage," says Sumner (above left with JHS's Dennis Drumm). "It's exciting to think what these instruments could help to do. Having seen the fruits of what we've done out there so far, my saying now is 'Give someone a guitar, go back next year and you'll find a musician'. It's a little hope amongst unbelievable levels of destruction."

GT Essentials

Bits of kit that every guitarist should own...



The authentic Ian McWee Glass bottleneck (it's a wine bottle top): prices from £6.95

#2: A SLIDE

■ THESE DAYS, slides aren't always literally necks from bottles. They come in a wide array of materials, but are mostly either glass or metal, with glass offering a more mellow, richer sound (though they're more fragile and can break) and metal sounding 'twangier' (and being sturdier). Well-respected makes include Dunlop, Shubb, Big Heart – there are even replicas of the Corrican medicine bottles favoured by Duane Allman and Rory Gallagher.

Most players pop a slide on their third or little finger and many tune to an open chord – Ry Cooder tends to prefer open G. That done, it's simply a case of setting your action nice and high-ish and practice, practice, practice... until you can master (gulp!) anti-clockwise circular slide vibrato. Then, goddammit, you'll have the blues...

SLIDE SUPREMOS

Bonnie Raitt 'Bonnie Raitt'
Raitt's outstanding slide skills are already in evidence on this 1971 debut album

Ry Cooder 'Paris Texas"
Cooder's famed soundtrack is slide guitar's most celebrated recording

Johnny Winter
'Nothin' But The Blues'
A return to Chicago blues from the wailin' slide maestro

Sonny Landreth 'South Of I-10'
Bayou bluesman Landreth is one of the hottest of slide guitar's new breed

GIG GUIDE

GT's recommended gigs in the coming weeks

→ Continued...

Customs House (Mar 22 2002)

■ RICHIE HAVENS
London Jazz Café (Jan 2 & 3)

■ GRANT-LEE PHILLIPS
London Garage (Jan 23 and 24)

■ MACHINE HEAD
Manchester Academy (Dec 7), London Brixton Academy (Dec 8), Wolverhampton Civic Hall (Dec 10), Glasgow Barrowland (Dec 11), Nottingham Rock City (Dec 12), Newport Centre (Dec 13)

■ JAMES
Manchester Evening News Arena (Dec 7), Glasgow SECC (Dec 9), London Wembley Arena (Dec 10)

■ RONNIE WOOD
London Shepherds Bush Empire (Dec 11)

■ SMOG
London Union Chapel (Dec 11)

■ TRAVIS



Manchester Apollo Theatre (Dec 12), Brighton Centre (Dec 14), Newcastle-Upon-Tyne City Hall (Dec 15), Edinburgh Usher Hall (Dec 17 and 18), Doncaster Dome (Dec 20), London Hammersmith Apollo (Dec 21 and 22), Nottingham Arena (Feb 25 2002), Plymouth Pavilions (Feb 26 and 27), Birmingham NIA (Mar 1), Sheffield Arena (Mar 4), Newcastle-Upon-Tyne Telewest Arena (Mar 5), Aberdeen Exhibition Centre (Mar 7), Glasgow SECC (Mar 8 and 9), Cardiff International Arena (Mar 11), London Wembley Arena (Mar 12 and 13), Manchester Evening News Arena (mar 15), Aberdeen Exhibition Centre (Mar 18), Glasgow SECC (Mar 19)

■ GLENN TILBROOK
Ashton Under Lyne Witchwood (Dec 13), Liverpool Lomax (Dec 14), Crewe Limelight (Dec 15), Cardiff Clwb Ifor Bach (Dec 17)

PA NEWS



SURFING OVATION

ACOUSTIC MAKERS OVATION have revamped their web site to improve navigation, offer more up-to-date product information and offer the usual batch of accessories and 'wearables' (no jokes about buying T-shirts with two necks, purleaase).

There's info on the brand's many big name endorsees, and FAQ section, a Dealer Search facility (for US-based customers only, sadly) and there's an Ask The Experts section in development, with tuition from renowned clinician Matt Smith. The retooled site can be found at www.ovationguitars.com.

1 MINUTE LICK

Be a guitar genius in under 60 seconds! *

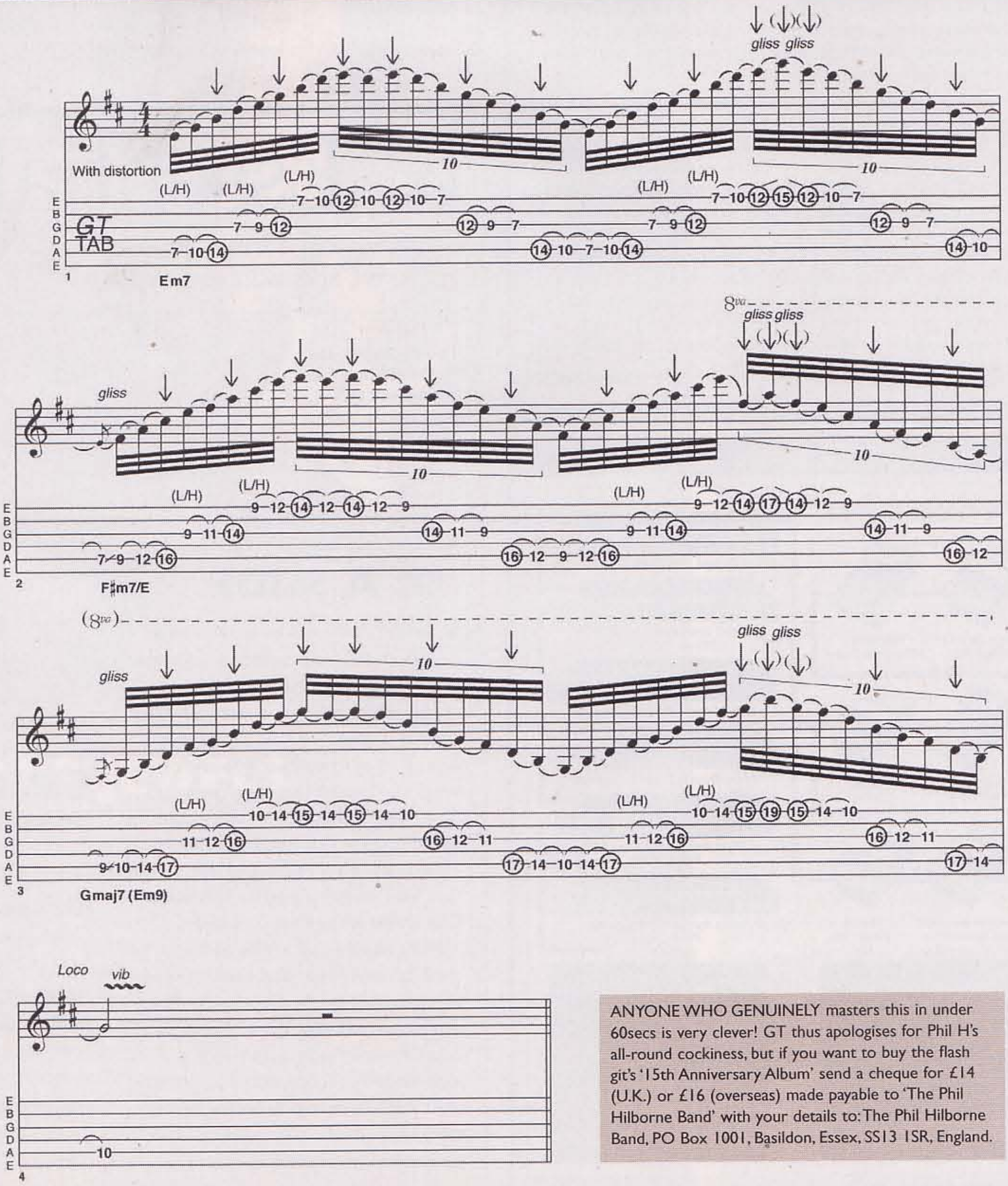
LICK #111

111 notes in three bars? Oh yes. This tapping monster came about through listening to too much Paul Gilbert and Carl Verheyen and is featured in my band's cover of Black Sabbath's 'War Pigs'... **Phil Hilborne**

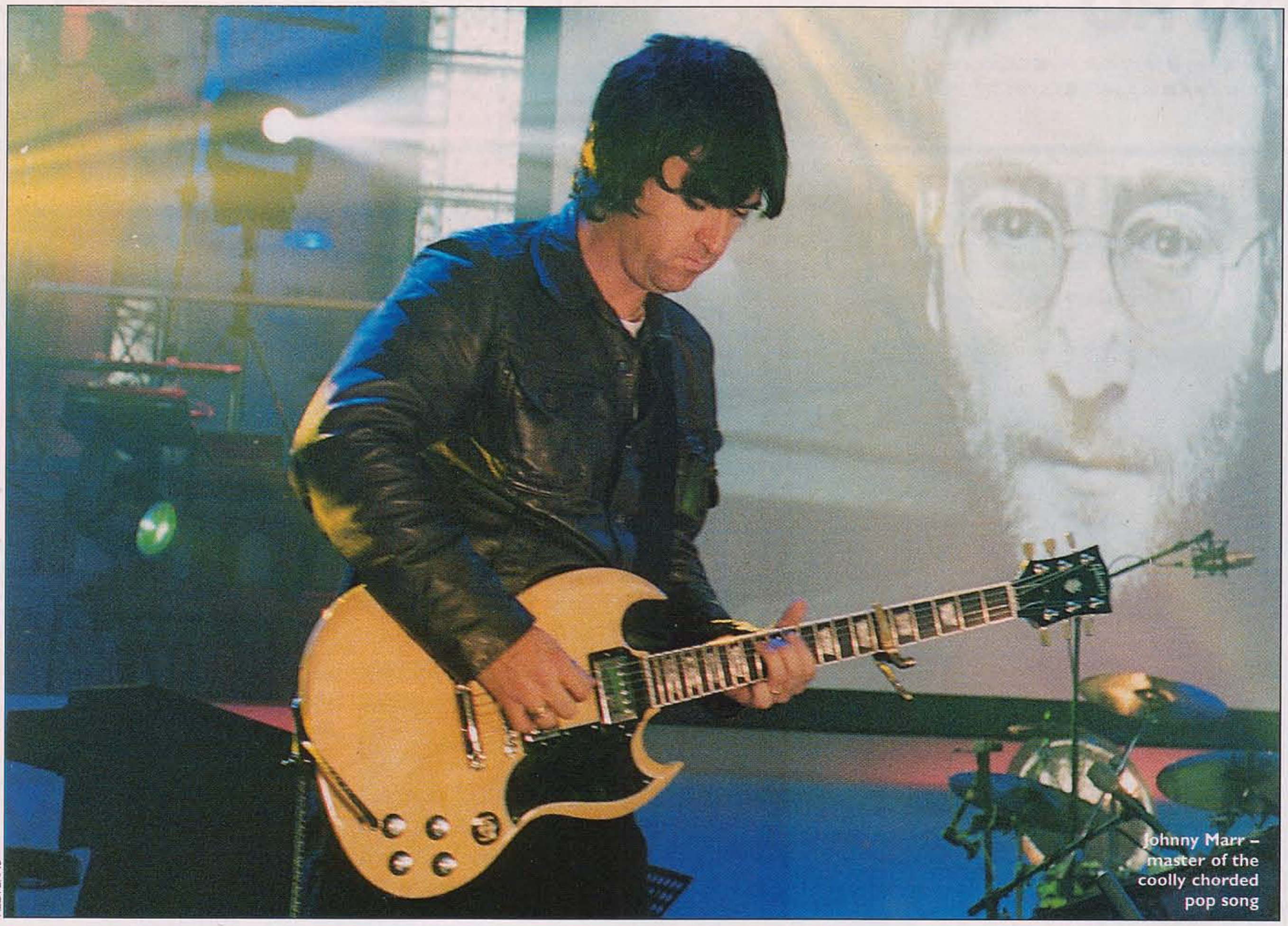


ON THE CD
TRACKS 2-4

© 2001 Widdle Music



ANYONE WHO GENUINELY masters this in under 60secs is very clever! GT thus apologises for Phil H's all-round cockiness, but if you want to buy the flash git's '15th Anniversary Album' send a cheque for £14 (U.K.) or £16 (overseas) made payable to 'The Phil Hilborne Band' with your details to: The Phil Hilborne Band, PO Box 1001, Basildon, Essex, SS13 1SR, England.



REDFERNS

Johnny Marr – master of the coolly chorded pop song

5 THINGS YOU CAN LEARN FROM JOHNNY MARR

The ex-Smith may not be flash, but he's one of Britain's greatest ever pop players...

1. Know your chords

With The Smiths, instead of over-employing 'basic' major and minor chords, Marr used sus2, sus4, maj7, maj9, dim5 and add9 chords (and more) to great effect. He's also liberal with open and alternative tunings to give new voicings to simple chords. "Tunings encourage you to play with your ears rather than your brain," he says.

2. Tune up

To accommodate Morrissey's light tenor voice, Marr usually tuned up a whole step (the same effect can be had by adding a capo at the 2nd fret). Marr also employed Nashville tuning – the bottom EADG strings up a whole octave – and used capos a lot, on 'William, It Was Really Nothing' (7th fret), 'Hand In Glove' (3nd) and 'Bigmouth Strikes Again' (4th).

3. Avoid solos

In The Smiths' catalogue, there's really only one conventional solo (on 'Strangeways Here We Come' 'Paint A Vulgar Picture'), yet Marr still became one of the biggest guitar heroes of the '80s because his melodic/chordal sense was so spot on. "That 'now I'm gonna solo my ass off' attitude is the equivalent of someone just being a loudmouth and talking rubbish."

4. Absorb everything

Although Marr's reputation was originally for Byrds-esque '60-ish jangle, he's demonstrated a magpie-ish approach to guitar styles, including Bert Jansch (open tuned fingerpicking), Bo Diddley (repeating tremolo chords) Nils Lofgren (false harmonics) and Nile Rodgers (taut funk rhythm). Strangely, Marr himself credits Rory Gallagher as a major influence...

5. Play the song

"I've always believed that any instrumentalist is basically just an accompanist to the singer and the words," Marr reasoned in a 1990 interview. "That's born out of being a fan of records before I was a fan of guitar players. Who was it that said, "The reason why all those guitar players play so many notes is because they can't find the right one"?

JOLLY ROGER

EX-PINK FLOYD bassist/guitarist Roger Waters has signed a a new deal with Washburn to produce a signature electric-acoustic. Waters had been playing an RR300 model for two years before Washburn approached him about a limited edition signature model, and quickly agreed to the project

The co-designed RW300 will feature Seymour Duncan P90-style pick-up and a Fishman preamp with a piezo bridge which will reduce feedback on the guitar. Waters has been working on 'Ca Ira' (pronounced "sa-ira"), an opera in English and French, as well as a new solo rock album for 2002.



HEAVEN SENT?

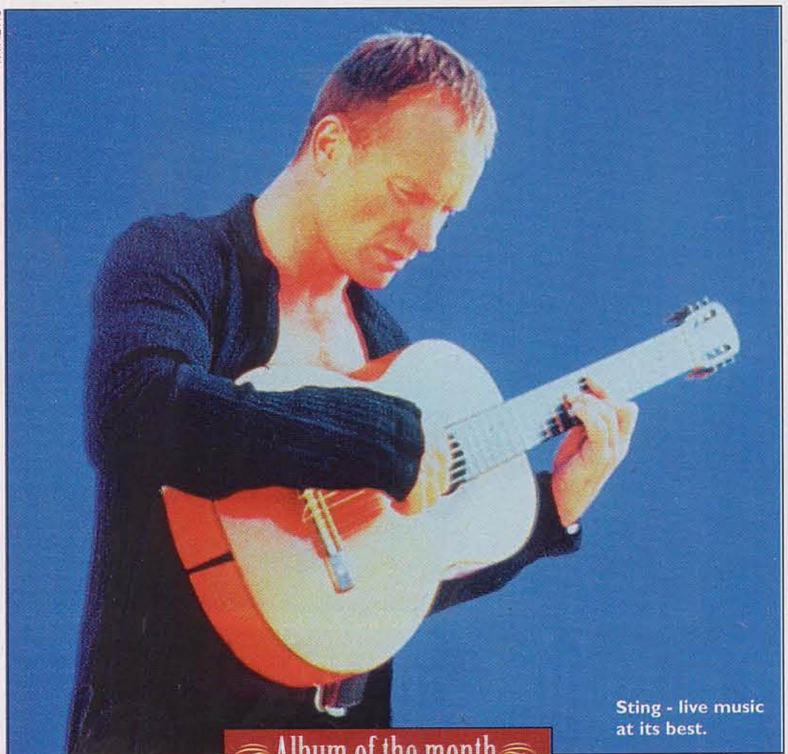
NEWLY AVAILABLE IN the UK from Australia courtesy of importers Piranha Cables are Grover Allman picks. Reportedly "famed" down under, GA's wares are pretty standard plectra made of acrylic polyplex in three gauges, but they come enticingly adorned with some of the loudest cartoon graphics you'll find in pluckdom. So if you've always craved a pick with a pic of a gun, the Grim Reaper, a Spitfire WWII fighter or – why not? – Jesus Christ to make your playing holier, step this way. Grover Allman picks are sold individually from your local retailer.

NEW ALBUMS

New guitar releases to get you inspired...

Overall Ratings
A must buy! ★★★★★
Excellent ★★★★☆
Good ★★★☆☆
Ordinary ★★☆☆☆
Awful ★☆☆☆☆

PA NEWS



Sting - live music at its best.

Album of the month

STING
'...All This Time'
(A&M)
Recorded in Tuscany and originally intended for a special two-hour live webcast on September 11 before world events took over, '...All This Time' is poignant stuff indeed. Only a tender 'Fragile' eventually went out on the web but the balance of the performance is just as strong. An excellent supporting cast of players includes the fine Dominic Miller on guitar and Christian McBride on double bass and while the material is familiar – apart from 'Dienda' – there are new lithe, jazzy arrangements, particularly on the Police songs. New life is breathed into old songs, and the quality is so good that it's easy to forget that this is a live album.
Best Bit? The joint acoustic guitar work from Miller and Sting on 'Fragile'
Inspiration Factor? High, this is live performance at its best.
★★★★★

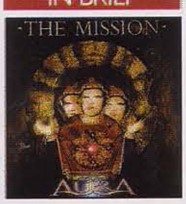
PAUL McCARTNEY
'Driving Rain' (EMI)
Macca's back, this time with an all-American band and there's certainly a freshness in the playing and ideas here, perhaps a benefit of taking just a fortnight to record. McCartney handles guitar and bass, and son James gets a look in on guitar and does a fine job.
Best Bit? 'Extra' live track 'Freedom'.
Inspiration Factor? Medium. There's spark in the old formula, but no surprises...
★★★☆☆

REVIEWS BY ROGER NEWELL

AEROSMITH
'Young Lust: The Anthology'
(Universal Music TV)
A cheeky title as this 2xCD set is only a best-of compiled from the 'Smiff's '80s-'90s Geffen years and thus an expanded rehash of '94's compilation 'Big Ones'. On the upside we get 'Walk This Way' (with Run-DMC) plus the swaggering classics from 'Permanent Vacation' and 'Pump' ('Dude Looks Like A Lady', 'The Other Side' etc). The bummer is a surplus of syrupy AOR ballads.
Best bit? Cheese/sleaze triumph 'Love In An Elevator'.
Inspiration factor? Iffy, as Joe Perry was below par for much of this period...
★★☆☆☆

MOTÖRHEAD
'No Sleep 'Til Hammersmith'
(Sanctuary)
This 20th Anniversary double-CD proclaims to be the definitive example of live Motörhead... and of what's already a legendary live album. Digitally remastered, it kicks harder than ever and there's a second disc of alternative takes.
Best Bit? The wall of sound from Lemmy, Fast Eddie and Animal on 'Overkill'
Inspiration Factor? Top, if not subtle. After a few beers, everyone wants to play along to this...
★★★★☆

IN BRIEF



THE MISSION
'Aura'
Tired comeback from one-time goth dons that twirls, swirls, yet fails to rock hard. Closer 'In Denial' – nine minutes of bluster – sums it up.
★★☆☆☆

LEE ROY PARNELL
'Tell The Truth'
Back to his country/blues roots for this respected soul singer and guitarist. Lee's slide work on 'Border Line' is particularly inspiring.
★★★☆☆

JEFF BERLIN
'In Harmony's Way'
Bass virtuoso Berlin weaves his magic through this jazz instrumental album, with guitarist Mike Stern guesting.
★★★★☆

THE VIBRATOS
The Ghost Of Old Compton Street
Warren Bennett, son of Shadows' drummer Brian, plays guitar on this fine instro collection in the Shads' ilk.
★★★☆☆

BARENAKED LADIES
'All Their Greatest Hits 1991-2001'
Does what it says on the tin. Even if most weren't hits in the UK, this is a fair collection of good-time songs that stand the test of time.
★★★☆☆

RONNIE WOOD
'Not For Beginners' (SPV)
A new home studio has apparently provided inspiration for Rolling Stone Ronnie, who here takes the lion's share of vocals and instruments to impressive effect. Yes, there's an air of 'day off' about it but the laid back arrangements actually help the music breathe. Add a few guests – Bob Dylan, Stereophonics' Kelly Jones, Scotty Moore – and you have Wood's most accessible solo album to date.
Best Bit? The slide guitar and good time feel of 'Heart, Soul And Body'
Inspiration Factor? Spirited – makes you want to jam down at your local.
★★★☆☆

RELISH
'Wildflowers' (EMI)
This Northern Ireland-based three piece play American-styled MOR with a rocky edge and while they're not wholly original, they do display some fine musicianship and an impressive confidence. Fans of Jellyfish or Semisonic should investigate.
Best Bit? The insistent and neatly timed riff of single 'Rainbow Zephyr'.
Inspiration Factor? Medium – there's no amazing technique, but Relish have style, swagger and gel well.
★★★☆☆

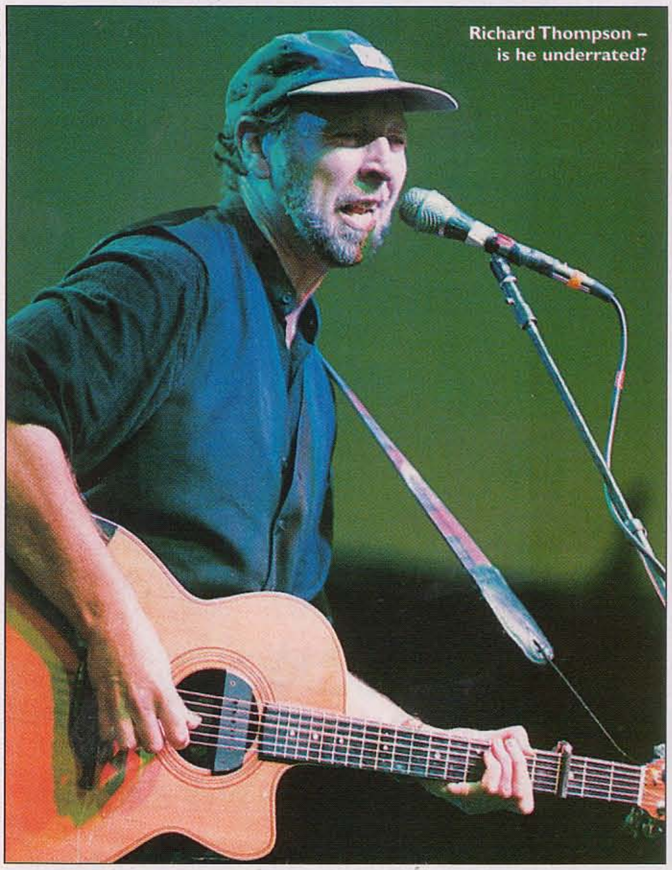
FREE
'Fire And Water' (Island)
Digitally remastered and now including 10 bonus tracks and extensive sleeve notes, Free's third album is their finest hour. Contains must-hear tracks 'Heavy Load', 'Mr Big' and (in this new version) a rockmungus four versions of 'All Right Now'. Debut album 'Tons Of Sobs' and 'Free' come in similarly revamped format.
Best Bit? Got to be 'All Right Now', an undeniably classic song and guitar solo.
Inspiration Factor? High. Though the simplicity of Kossoff's playing is deceptive...
★★★★★

PIERRE BENSUSAN
'Intuite' (DADGAD/Favored Nations)
This is the French fingerstylist's first truly solo album, and he pulls out hard percussive rakes, chord flourishes and deep picking to fill out his sound.
Best Bits? For melody, 'So Long Michael': for fluidity 'Bourée Voltige'.
Inspiration Factor? High... this is testament to the beauty of solo guitar.
★★★☆☆

LETTERS

Let us know what you want from Guitar Techniques by writing to: Guitar Techniques, Future Publishing, 30 Monmouth St, Bath BA1 2BW or email us at guitar.tech@futurenet.co.uk.

REDFERNS



Richard Thompson – is he underrated?

THOMPSON HOLIDAY

Why you have never done anything on Richard Thompson? RT is a thoroughly underrated guitarist, a fabulous songwriter and his fingerpicking is of the kind about which one can only dream. A transcription (or several) and an interview would be nice. Thank you for a great mag and thank you for Rodrigo's 'Concerto De Aranjuez – 2nd Movement', it is magnificent!

RV Hansen
Denmark

Thompson's not "thoroughly underrated" – many players accept that he's a great guitar talent but it's hence a bit odd that not too many people buy his records. We'll see what we can do – anyone got any specific Thompson requests?

ON THE LEVEL

In response to you asking for feedback: the level of the lessons are mostly just right for me – challenging, but not impossible! I'm pleased with the artists you feature, too – they're guitarists/ musicians more than celebrities – and there's a good cross-section between rock, fusion, pop, country and jazz styles.

I hope you're able to get John Petrucci in for a masterclass session soon. Likewise for Allan Holdsworth. How about a column dealing with chord construction/ recommended voicings on the 7-string guitar?

Ward Blair
Vancouver, Canada

Thanks Ward. We were talking of John Petrucci hosting another GT masterclass recently but, as you'll no doubt know, he cancelled his UK tour last year due to the events of September 11.

We'll ask again when he reschedules. The 7-string idea's not a bad one – though, do many GT readers actually own a 7-string?

FEELGOOD FACTOR

Love the magazine – there are some great articles to be found – but I just wonder if there's any chance of perhaps getting some tab of the great guitarists that have featured with Dr Feelgood, for example, Wilko Johnson, Gypo Mayo, Gordon Russell, Steve Walwyn and so on. There's some great, raunchy blues playing courtesy of these guys from which I'm sure all of us could find useful licks to place in our repertoire.

Plus, for the techno flash guitarists out there, howsabout venturing away from the normal Steve Vai, Joe Satch, Yngwie Malmsteen thing and review some Blues Saraceno or Carl Verheyhen, please... great guitarists I'm sure you'll agree!

Mart Harding
Via email

Respect to the Canvey Island "massive" an' all that but requests for transcriptions of the good Dr's tunes are rare. Anyone else bothered? Carl Verheyhen we covered a few years back (August '98) and Blues Saraceno... well, whatever happened to him anyway?

ROBBEN BANKS

I don't generally write fan mail – the last letter I wrote was about 30 years ago to Johnny Cash – but the October issue compels me to write another one.



FROM THE GT FORUM

You name the players with the worst tone!

"...The most famous player with the worst tone ever is – this is going to cause much controversy – the legendary Jimi Hendrix. He is my guitar idol and I even have a large tattoo of him on my arm, but I must say his guitar tone is too trebly and high pitched. Similar case with SRV..." **Ricky Rocket**

"...Sounds to me like you just don't like the sound of single coils. I wonder how you feel about Eric Clapton, Eric Johnson, Yngwie Malmsteen..?" **Jehle**

"...I love the Strat tone and Hendrix on 'Band Of Gypsys'. It sounded a little thicker to me than his usual. For me, one of the worst guitar sounds I've ever heard was Steve Cradock of Ocean Colour Scene – how can you get such a cheap, nasty sound from a Les Paul and Marshall? It should sound fat and sweet, but Cradock's sound is just awful to me – but he likes it, and that's what counts. Now I'm going to dig my own grave. I can't stand BB King's tone!..." **Duncan M**

"...For a shred maniac, I'm gonna be surprising (but not, I feel, controversial). I hate the tone of those big '80s fridge-sized digital FX racks. Anyone remember Cacphony's 'Go Off'? Was Jason Becker playing through a radio or something? Ouch! But as with a worst-anything poll, CC DeVille (Poison) works his 'special' magic to beat all cômers once again..." **Jason Morris**

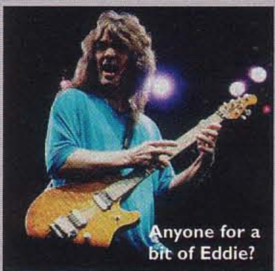
"... Edwin Collins' A Girl Like You' = fuzz. Tony Peluso (with The Carpenters) on 'Goodbye To Love' = fuzz. Yep the ol' fuzzbox is guilty as charged. Fuzzbox = total crap tone machine. It's the old wasp-in-a jam-jar sound, innit..." **Axeman**

Go to the GT forum at ***http://www.futureforums.co.uk/intermusic/*** *and have your say, or start you own discussion. Any transcription suggestions you make, we'll bear in mind for future issues of GT.*

LETTER OF THE MONTH

Each month we pick the best letter from the bag and we'll send the chosen one some tuition gifts from the **GT** cupboard

GT: READERS' CHOICE



Anyone for a bit of Eddie?

Thanks for another great issue of GT – your Brian May Greatest Solos section was fantastic and very much appreciated, as was your transcription of SRV's 'Tin Pan Alley' (you can never have enough SRV for me).

I think that your 'study' of a few of a particular player's solos is a brilliant idea and a first-class teaching aid. However, there is room for improvement. Why don't you, as an example, advertise in, say, December's issue for suggestions for your readers' favourite three solos from Gary Moore... Then pick the three most popular suggestions and use them in February's issue. You can do this on a continuous basis, each month using a different guitarist who will be featured in a couple of months' time. That way you get time to collate the votes, record the solos and your readers get what they want. A sort of audience participation. Just a suggestion...

Alisdair Whitelaw
Via email

Dammit Whitelaw, that's a splendid idea so let's do it. There are, of course, a couple of provisos (we can't always get permission to print all the music we like etc) but, forthwith, we salute your nous and hereby introduce GT's RC (Readers' Choice) feature! Send us your requests for Gary Moore, Eddie Van Halen or whoever and we'll take it from there.

Guthrie Govan's blues licks *à la* Robben Ford is truly a fine piece of guitar artistry.

One of my all time personal favourite songs is 'Soulshine' by Warren Haynes (from the Allman Brothers' album 'Where It All Begins'). Being that I'm kind of just starting, I couldn't figure out the groove. Guthrie not only nails the groove, but expands it. If Guthrie wants to move to Austin, he'll have a lot of success!

Bob Harper
Houston

Aww look, you've gone and made Guthrie blush...

REGULAR PORTO CALL

I'm from Portugal, from the great city of Porto, and I'm 20 years old. Here in my country we don't have very many electric guitar schools – we only can learn by the guitar magazines and yours is the best.Thanks for all these years of pure fun!

The incoming editor wants the readers to send some suggestions... Well, first of all I would like you to have a page for the GT readers so that they can leave their contact details such as their e-mail for other readers to change ideas.

But more important is this: I want to see a a tutorial dedicated only to rhythm guitar – here we can learn to play rhythm guitar in any type of band, with chord progressions, tricks to make it more interesting, strumming techniques, fingerstyle techniques, learning to play by ear and playing with other instruments such as drums, keyboards, bass and so on...

Good luck for your great work! We in Portugal love all!

Rui Figueiredo
Via email

Aww, we're all blushing now. There is a page for GT readers to exchange emails and ideas, Rui – go straight to the GT forum at www.futureforums.co.uk/intermusic/ and choose GT from the list. And, yes, a rhythm tutorial is actually on the agenda – keep an eye out for it in an upcoming issue.

RATE IN VAIN

Just a quick 'well done' on the new magazine – nice, clean simple layout and the content is great... for me at least! Also the 'difficulty ratings' seem better - in the past some of these felt like they were written from the point of view of a pro rather than a, erm, struggling part-timer!

John Milton

Thanks for your kind comments on the new-look GT, John – and to everyone else who wrote in. We know that GT tutors can sometimes rate a little optimistically (they're able to play anything they can think of, the flash gits) so if anyone else finds their ratings off-beam, do let us know.

K.I.S.S (KEEP IT SHORT, STUPID)

The October issue continues to satisfy, particularly the transcription of Chet Atkins' version of 'Over The Rainbow'. Bowie's 'Space Oddity' is a great tune, too, but I seriously question why it was felt necessary to transcribe such a lengthy, repetitive rhythm part. Couldn't this piece have been distilled down somewhat?

Patrick Grant
Houston

Send your letters to **Guitar Techniques, Future Publishing, 30 Monmouth St, Bath BA1 2BW**: email us at **guitar.tech@futurenet.co.uk** Customer Services: **01458 271116**

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LETTERS

Guitar Techniques, Future Publishing, 30 Monmouth St, Bath BA1 2BW

You're right. We've been abbreviating where we can from the last issue and this new format is designed to keep things as short and sweet as possible... Ta!

MAY DAY

I am 15 years old. I have been playing the guitar since about May of last year. I would just like to say how wonderful the November 2000 issue's feature on Brian May was. With a little practice I managed to learn and perform all three of the solos perfectly – I really didn't think I would be able to play solos of that kind of standard for many years to come. Why don't you do a study like this on G'N'R's Slash? I would dearly love to be able to play the solos from 'Sweet Child O'Mine' and 'Welcome To The Jungle'.

Nick Holt
Via email

Glad we could be of help, Nick, and you've come away from GT with something concrete to show for your dedication. Regrettably, it can be difficult to get permission to transcribe G'N'R tracks but we'll ask nicely and promise to buy that Mr Slash a nice new hat.

GRIMMY PAGE

I have just picked up the new Guitar Techniques and I think the new format is a step forward and a lot clearer to read and follow. But enough ass kissing – I have one slight problem with the magazine that has been a bugbear since issue one. That problem is page turning – when I am playing through one of your transcriptions I have to quickly pull my hand off the fretboard (usually producing many an open-string drone!) and turn the page to continue. To say this stifles the enjoyment of the song is an understatement.

I can suggest only one possible solution and that is triple-folded pages that folds out to present the transcription spread flat so no more page turning is required. I hope you print this letter to see if other GT fans agree or just think you should learn the song and stop whining.

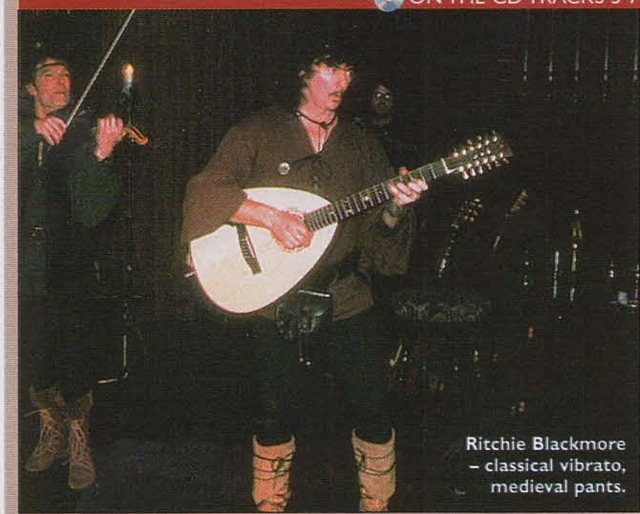
Douglas Shearer

Thanks Douglas! Do you know what? You should learn the song and stop whining!

ASK GT

If you've got a specific technique-related query, our tutors are on hand to help…

ON THE CD TRACKS 5-7



Ritchie Blackmore – classical vibrato, medieval pants.

WHICH VIBRATO?

I'd like to ask a question about vibrato techniques. I know that classical players use a different, along-the-fretboard vibrato technique to most rock and blues guys, and I've read in the past that some electric players use this classical approach (Ritchie Blackmore, yeah?). I've tried it on my Strat through a Marshall Valvestate and it doesn't sound half as impressive as blues-style vibrato. Should it? Or am I maybe playing it wrong?

Phil Carsley
Wokingham

Phil Hilborne answers: You are probably not playing it wrong at all. Classical vibrato is often very subtle indeed and is obviously far more suited to 'softer' styles where this sort of approach is appropriate. Ritchie Blackmore uses classical vibrato mainly in this way, albeit on a guitar with a scalloped neck, which would slightly exaggerate its effect – he has a great blues-style vibrato too! In fact, one of the most obvious user of classical-style vibrato on electric guitar is Mike Oldfield – listen to any of his recordings to hear how he applies it.

On tracks 5-7 of the GTCD you can hear audio examples of firstly classical vibrato, secondly traditional blues vibrato and thirdly wide rock vibrato *à la* Zakk Wylde and a fair few others. Hopefully this should make things a lot clearer…

MIX IT UP

I've got a Yamaha Pacifica (Strat-style copy) that I put through a Boss GT3 and a Fender Hot Rod DeVille 4x10. I put the GT3 into Power Amp of the DeVille. I've built some patches myself and have some from my teacher and from the net. What I would like is to get some sort of consistent approach to getting that sound that I hear on the CD. You know, when do you tweak the EQ when do you stick in a bit of Wah; what on earth is ring modulation any good for; how much chorus is too much? I know it's a matter of taste but it would be nice to have an approach.

Greg Burt
Sydney
Australia

Phil Hilborne answers: Sound is a very subjective thing, Greg, but in general the best advice is to never look at your amp controls when dialling up a sound – use your ears! If you look at pros' rigs you will often find that apparently extreme tone settings such as having the bass flat out, midrange at 10 o'clock and treble at 9 o'clock are more commonplace than you would ever imagine. The syndrome of "it should sound good with all the controls at 12 o'clock" is rarely true – so experiment lots and don't be afraid to rely solely on your ears!

Regarding FX such as chorus and wah these are both very common essential guitar FX and should be used whenever you feel it is appropriate to do so. Chorus is generally used for 'fattening up' a dirty sound – *à la* Randy Rhoads or Van Halen's rhythm work – or for making clean sounds more lush – *à la* Andy Summers, etc. The one thing to watch out for is that you don't overdo the depth and rate of the chorus as this can make you sound like you are playing out of tune…yuk!

Wah is often used in a fixed position, as a kind of tone control – *à la* Michael Schenker, Joe Satriani, etc – or as a rhythmic variable sweep 'wakka-chaka' for more of a 'Shaft'/'Voodoo Chile' type of thing. The main point to look out for when using Wah pedals is that you know where the 'sweet' spots are – ie, where the sweep of the tone changes to points where you like the tone and would want to leave it set. Then, you simply need to control it well in relation to the dynamics of your playing etc...

And, finally, regarding ring modulators. I can honestly say that in my 27-odd years of playing I have never had the need to use one. So sorry, I'll have to pass on that part of the question!

QUICK TIP

'Freddie' via e-mail asks what he can use instead of a (now out of circulation) sixpence to emulate Brian May's pick attack…

GT answers: Our resident Queen expert remembers a gig merchandise stall once selling custom 'sixpence' picks (with Brian's head on!) for a tidy £6.50 each. Ouch! If you can't find a genuine old sixpence, try a 5p coin or an American nickel (5 cents) – both slightly smaller than a proper sixpence but they both have a serrated edge, and that's the key…

ON THE CD
TRACKS 8-10

8. Introduction
9. Lesson
10. Backing track

℗ 2001 Widdle Music

A crucial part of playing emotive lead guitar is using string bends. Here we unveil some secrets of the art...

STRING BENDING SECRETS

GT RATING
EASY

Will improve your:
- Technique
- Fretboard knowledge
- Finger strength

JAMES CUMPSTY



Irish blues rocker Gary Moore uses dramatic bends in his solos

"Bending notes instead of fretting them will instantly double your soloing vocabulary"

YOUR GT TUTOR
JAMIE HUMPHRIES
See p16 for more info on all the GT tutors



In this second installment of Rock Guitar Made Easy, we're looking at one of the most important techniques in a guitarist's vocabulary. If you were reading our first lesson last issue, you should by now be well on the way to having a good understanding of the pentatonic scale all over the neck. The next question I always get asked by students is, 'Well... what now?' If you listen to your favourite guitarists, all of them are going to have a wide vocabulary of ideas at their fingertips. Strings bending should be seen as another way of executing a note, and by simply bending notes instead of fretting them is going to instantly double your soloing vocabulary.

TYPES OF BEND

The next step is going to be what type of bend to use, and what sound each will produce. The most common type of bends are quartertone, semitone, whole tone, and tone and a half. We can also include more complex bending such as unison bends, where two notes are played and one of the notes is raised to a specific pitch while the other remains as it was fretted. Then there are pre bends, where the note is bent up prior to being played. Some players even bend two notes to different pitches, and some bend notes by pressing the string behind the nut. These types of bends are common in country-style guitar. And, of course, we also must not forget the faithful whammy bar, yet another way to bend strings. Each technique results in its own specific sound. Once you have experimented with ideas that suit you, you should be able to see that the sky is the limit, and that string bending is a vital and powerful tool.

SOUND ADVICE
JAMIE HUMPHRIES' GEAR ON THE CD

For the GTCD session, I used an Ernie Ball/Musicman Luke, through a Marshall JMP1, with the following settings.

	Vol	Gain	Bass	Mid	Treb	Pres	B/Shift
Clean	14	10	3	-2	1	1	in
Crunch	10	15	3	-2	1	1	in

HEY BIG BENDERS
RECOMMENDED LISTENING



THERE ARE NO decent rock guitar soloists who don't use string bending techniques at some point, but some – of course – are more admired than others. Inevitably, it's the acknowledged guitar greats who are really worth studying – Pink Floyd's David Gilmour, Fleetwood Mac's Peter Green, Gary Moore, Eric Clapton and Jeff Beck have all got formidable string-bending chops.

- **TOP PICKS**
- **Pink Floyd** 'Echoes'
- **Fleetwood Mac** 'Live At The BBC'
- **John Mayall Bluesbreakers featuring Eric Clapton** 'Blues Breakers' (aka the Beano album)
- **Jeff Beck** 'Wired'

UPS AND DOWNS
As we're introducing string bending to you as a new technique, let's base our studies around the pentatonic scale. First, we have to decide what fingers to use to bend the string. Remember that different strings have different tensions, and some can be quite tricky to bend accurately. Here are some tips:

- When bending up in pitch, I would suggest that you use your third finger. Try placing your second, and sometimes first, fingers behind the third finger to help raise the pitch.

- When you pull a string down to raise the pitch, you can either use the technique above or you can simply pull the string down with the first finger.
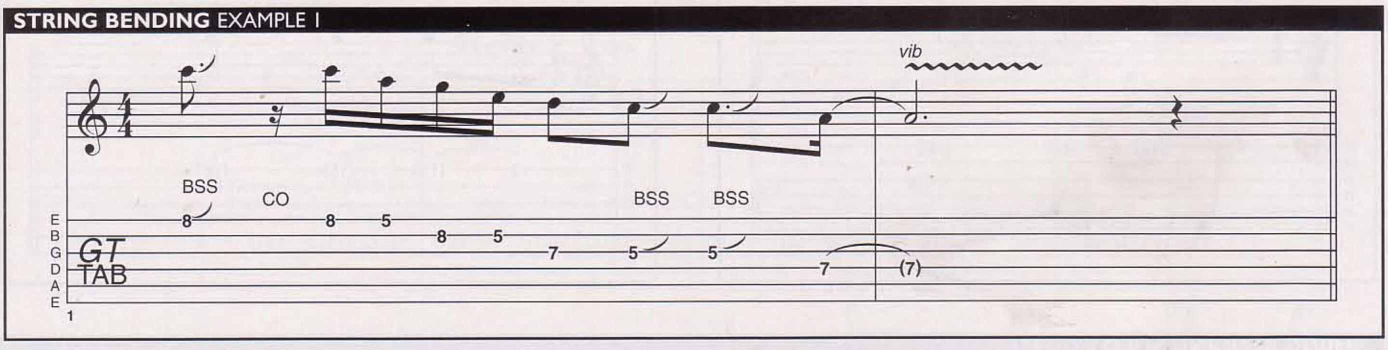
- As a rule, the E to G strings (1st to 3rd) are strings that you would bend 'up' (in direction, not pitch), and the G to bottom E (3rd to 6th) are the strings that you would bend 'down'. Yes, the D string (4th) can be bent 'up' but, depending on string gauge, you will possibly need arms like Arnie!

PERFECT PITCH
Now we need to discuss pitch. Pitching the bend is the most important factor in string bending and something that many players suffer with. When practising this, try to first get the sound of the target note in your head and use it as a guide. Let's say you want to bend the G note on the 8th fret (B string) up to an A note. The distance you are going to bend is a tone, so before performing the bend, play the A note found on the 10th fret B so you have a pitch reference. Remember, there's nothing more annoying than an out-of-tune bend. I find that accurate bending and tasteful phrasing has far more impact, and says a lot more than a ton of aimless noodling. Players like Joe Satriani and Steve Vai have a truckload of technique, but also have a great note in their hands, and their solos include soulful and accurate bending. String bending is a great way of portraying moods and feel in a piece. Think of David Gilmour's awesome bends during the solo in 'Another Brick In The Wall'.

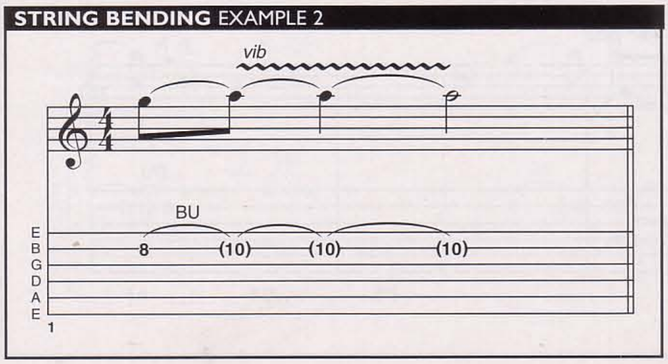
EXAMPLE 1 includes a short lick that makes use of a quartertone, or blues bend. In this example the note of C, the minor 3rd, is bent very slightly sharp, hinting at a C#, the major 3rd, to enable the minor scale to work over major chords in a blues context. ➡

INSIDE KNOWLEDGE
A quartertone is not quite a semitone. It can be seen as what's called a microtonal increment. A semitone is a distance of one fret. A whole tone is a distance of two frets. And yes, you've guessed it, a tone and a half is a distance of three frets.

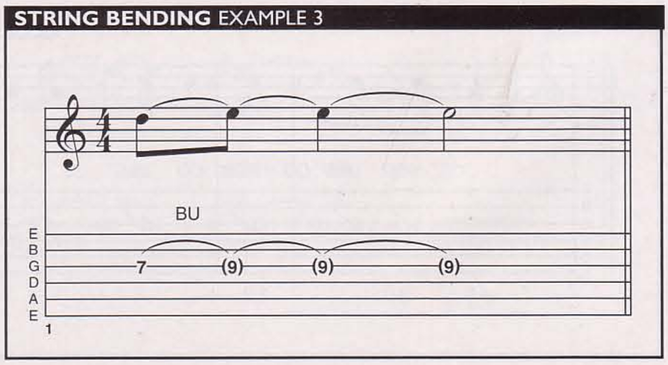
STRING BENDING EXAMPLE 1



STRING BENDING EXAMPLE 2



STRING BENDING EXAMPLE 3



THE FIVE BEST BENDS

1. HOLD BEND

Bend the the note up and hold it at the higher pitch for as long as possible. If you can add a touch of vibrato at the end (some might call this a 'waver' bend), even better. Good exercise for strengthening you fingers, too…

2. THE 'CHOKE' BEND

Bend the note, then quickly choke the sound by letting your picking hand touch the strings. This technique is much favoured by blues players and gives a 'staccato' effect. And because the bend is brief in duration, you don't have to worry too much about perfect pitch.

3. UNISON BEND

One of the cornerstones of rock'n'roll guitar playing. To do this, play, for example, an A note on the top E string (5th fret) and a G on the B string (8th fret), then bend the G up to A. To hear a master of unison bending, listen to Jimi Hendrix, perhaps his superb solo in 'Manic Depression'.



REDFERNS

4. DOUBLE BEND

Bend the note up, let it down, then bend it up again without picking.

5. RISING BEND

Repeatedly pick the string while simultaneously bending up. This is a great exercise for learning string-bending fundamentals.

EXAMPLE 2 shows a very common bend. Here the note of G, the minor 7th, is raised by a whole tone to the note of A, the root note. Don't forget the technique of checking the target pitch prior to bending by playing the A note a whole tone above the G.

EXAMPLE 3 is another very common type of bend. In this example the note of D, the 4th, is raised by a whole tone to the note of E, the 5th.

EXAMPLE 4 illustrates another useful bend. Here we are raising the pitch of the minor 3rd, C, up to the perfect 4th, the note of D.

EXAMPLE 5 is our final bend, and it's a tricky one. For this example we are going to raise the note of E, the perfect 5th, up to the note of G, the minor 7th. This example may take quite a bit of effort, as the distance of the bend is a minor 3rd, which is a tone and a half.

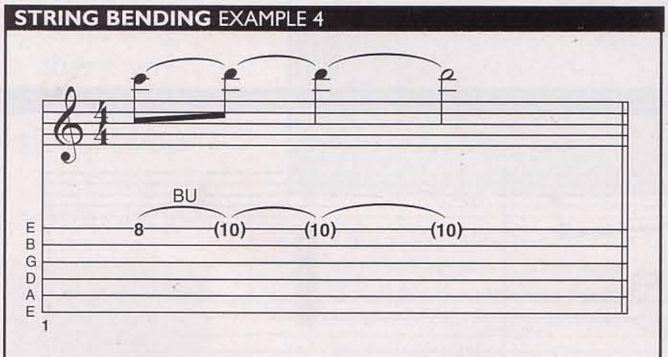
EXAMPLE 6 is a fun little solo that incorporates all of the above examples into one piece. When writing, or improvising, a solo you would possibly not construct it in the same way as this solo. Just remember this is trying to show how the bends will sound over a piece of music.

Have fun with this month's feature and remember that accurate and tasteful bends are what you should ideally be aiming for. Make sure that you listen to some of your favourite players for inspiration – string bending styles are the sort of technique that often differentiate one player from the next. And don't forget to try out some bending ideas of your own. Until next issue… GT

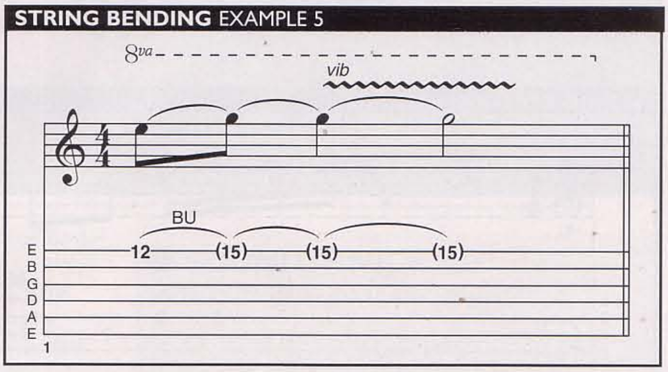
PRO TIP

Practise string bending in different keys. This will help you more quickly understand the different pressure required to, say, bend a whole tone on the G string compared to the top E, and after a while you should develop 'muscle memory', so that all your bends are accurate.
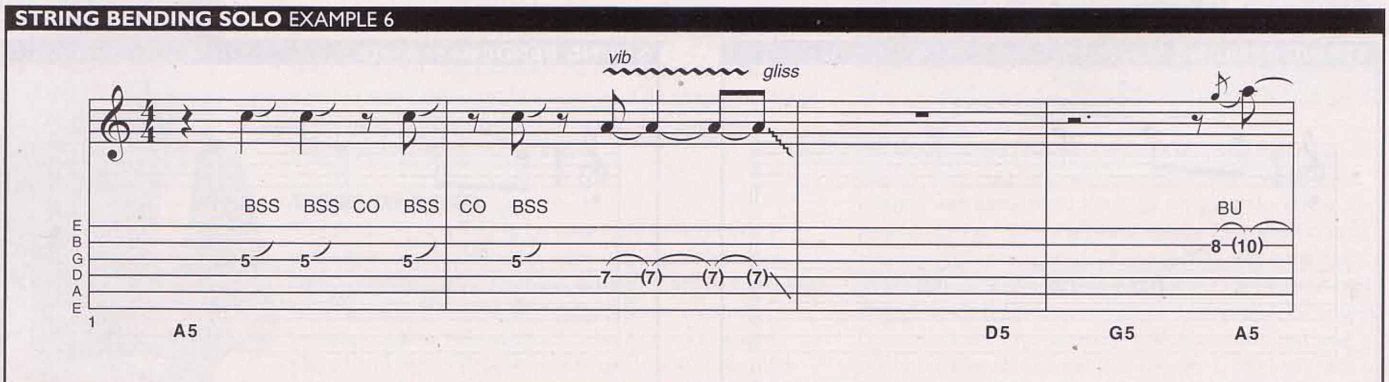
STRING BENDING EXAMPLE 4



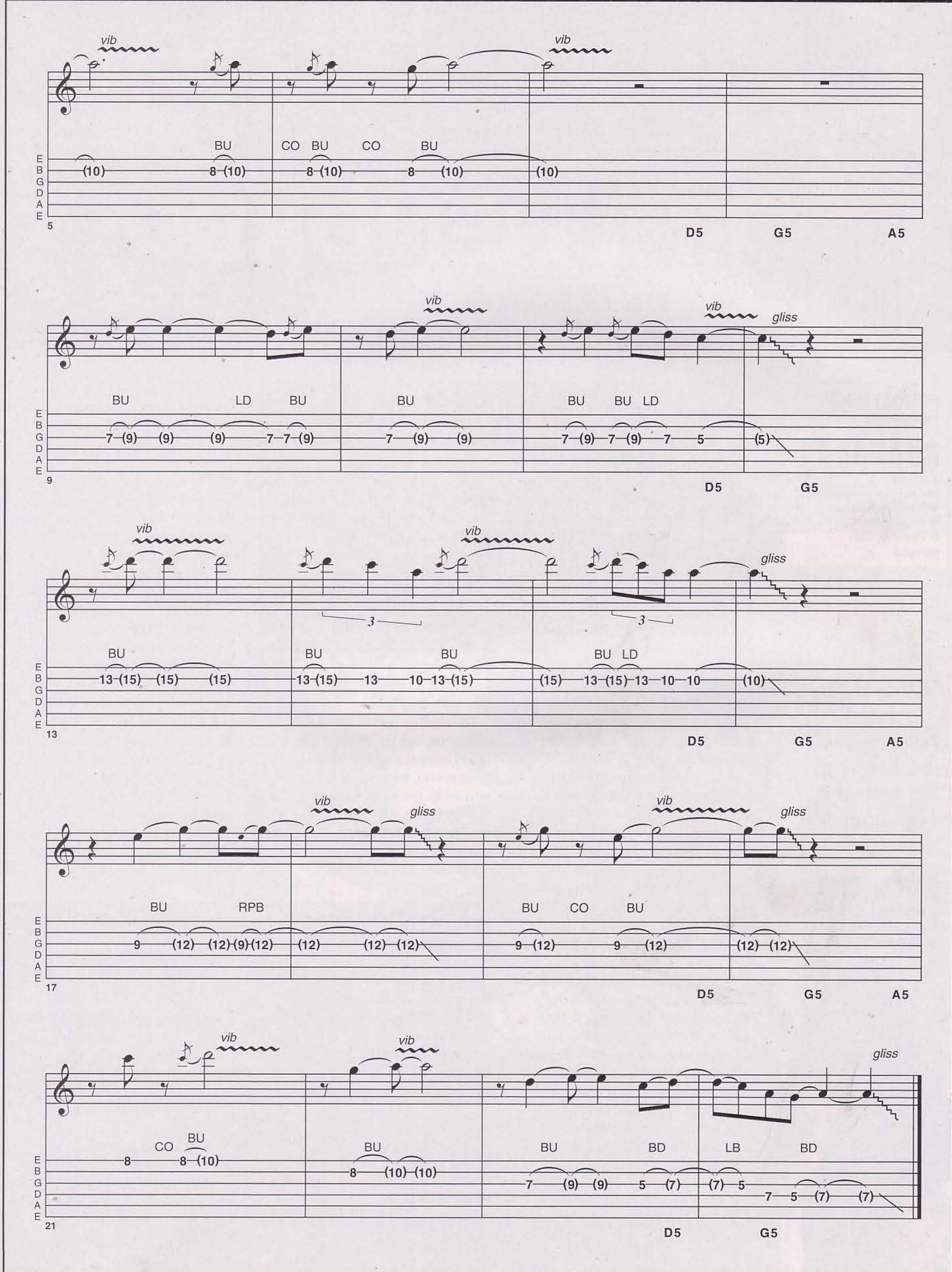
STRING BENDING EXAMPLE 5



STRING BENDING SOLO EXAMPLE 6



STRING BENDING SOLO EXAMPLE 6... CONTINUED



ON THE CD
TRACKS 11-13

11. Introduction
12. Full track
13. Backing track

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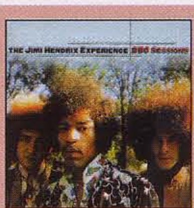
Blues meets rock in Hendrix's unique and energetic rendition of the Howlin' Wolf classic...

JIMI HENDRIX
KILLING FLOOR

GT RATING
MODERATE

Helps improve your:
- Rhythm playing
- Blues repertoire
- Feel for fast tempos

TRACK RECORD
'KILLING FLOOR' IS FROM 'THE JIMI HENDRIX EXPERIENCE: BBC SESSIONS'



HISTORICALLY, THIS IS an intriguing track as it was recorded by the BBC for a Radio 1 show by the name of 'Saturday Club'. The show went on air on April 1, 1967 – before Jimi had even finished recording his debut album – and offered a revealing glimpse of the Jimi Hendrix Experience at the start of their career. You can find this track on an MCA release which is helpfully entitled, 'The Jimi Hendrix Experience: BBC Sessions'. This comprehensive two-CD set features not just 'Killing Floor' but a whole selection of cover versions, from the Beatles' 'Day Tripper' to the famous impromptu rendition of Cream's 'Sunshine Of Your Love.'

"One of the main challenges will be keeping up with the high-energy tempo"

This track is a good example of an early live performance by the Jimi Hendrix Experience (the band followed the basic 'power trio' format, so the recording has an appealingly 'raw' feel to it) and is well worth rehearsing and getting up to scratch for those pub gigs, being a high-energy track with lots of scope for improvisation...

The first thing you'll notice about the CD backing track is that it's in the key of E♭. Like Eddie Van Halen, Stevie Ray Vaughan and many other pre-Korn guitar deities, Jimi was well aware of how much bigger and dirtier licks can sound when you detune, and the GTCD has taken this into account, so be sure to tune all your strings down by one semitone before attempting to play along. (Apologies if your guitar is fitted with a locking tremolo unit!)

'Killing Floor', Jimi style, is a very frenetic affair, so one of the main challenges will be keeping up with the high-energy tempo. Listen closely to the rhythm section and don't be scared to get a bit physical if you find that it helps – a bit of foot-tapping or head-banging might just make you feel a bit more 'at one' with the music!

The rhythm part is full of variations, but the whole track is based around a simple blues progression, so you're probably best advised to get a general feel for the part and then mix and match a few of your favourite variations from the transcription. (Jimi himself was improvising during this take, drawing on a repertoire of licks he'd absorbed from the recordings of earlier blues players.)

These solos offer some of the following ideas to study:

- a nice selection of minor pentatonic ideas (bar 53, bars 86-89)
- some licks which mix the major and minor pentatonics (as discussed in last month's 'Blues Mutations' column – for example bars 59-65)
- Chuck Berry-flavoured interval runs (that's diatonic sixths in places like bar 43, whilst bars 55-56 are constructed using diatonic thirds)
- some random slides (bar 49 is particularly odd...). These sound great on the record but should be used sparingly for best results!
- some whammy bar abuse (bars 89-92). Be careful with the 'TAS' moments in bar 91; the idea here is to pre-bend the trem downwards, then release smoothly as you play the note, so the effect is that of the note starting from nowhere and swooping up to pitch. GT

YOUR GT TUTOR
GUTHRIE GOVAN
See p16 for more info on all the GT tutors



SOUND ADVICE
RECREATING THE LEGENDARY HENDRIX TONE

JIMI'S SOUND HAS fascinated players since day one and there are all sorts of criteria to take into account when trying to replicate That Sound.

Jimi chose for the bulk of his career to use a right-handed Fender Stratocaster restrung for left-handed use, so the tilt of the bridge pickup would have been reversed, giving sharper-sounding low notes.

Famed as he was for his experiments with effects (the Cry Baby, the Octavia, the Leslie rotating speaker cabinets and so on) and his adventurous ideas in the studio (backwards guitar and such like), the track we're looking at this month illustrates Jimi's Strat-straight-into-a-loud-Marshall-stack approach, and a lot of the overdrive he obtained was the result of sheer volume (see the Inside Knowledge box). I suspect the bridge pick-up was used, probably with the addition of a Roger Mayer fuzz box for the solos.

The best insight into Jimi's tonal secrets can be gained by checking out relatively rare recordings where the man used a Gibson Flying V, an SG or a 12-string acoustic (*à la* 'Hear My Train A Comin''). Guess what? It still sounds exactly like Hendrix...



Jimi in full flow – his cover of Howlin' Wolf's 'Killing Floor' remained a set staple up until 1970

"Jimi was well aware of how much bigger and dirtier licks can sound when you detune"

LONDON FEATURES INTERNATIONAL

INSIDE KNOWLEDGE

Anyone who was listening to Radio 3 on February 13, 1967, would have been trying to enjoy a live string quartet performance from the Broadcasting House Concert Hall, subtly blended with the distinctive, if inappropriate, screams of Jimi's Strat at its first 'Saturday Club' session, which was being recorded two floors below in a 'soundproof' studio. We mention this partially for those of us with a weakness for rock trivia, but mainly to illustrate that at least part of the Hendrix tone came from turning powerful valve amps as far as they would go!

PRO TIPS

There's a touch of whammy-bar work in this track. If you're using a guitar with a traditional Strat-style bridge (like Jimi) and you occasionally have trouble keeping the thing in tune (like Jimi), try tuning your guitar so that each string registers as in tune after you've depressed the whammy bar and then released it. That way, if a string goes flat after you've bent it the traditional (non-whammy) way, a quick push on the bar should rectify the situation. Also, try colouring in the slots in the nut using a soft pencil; this reduces friction and improves tuning stability.

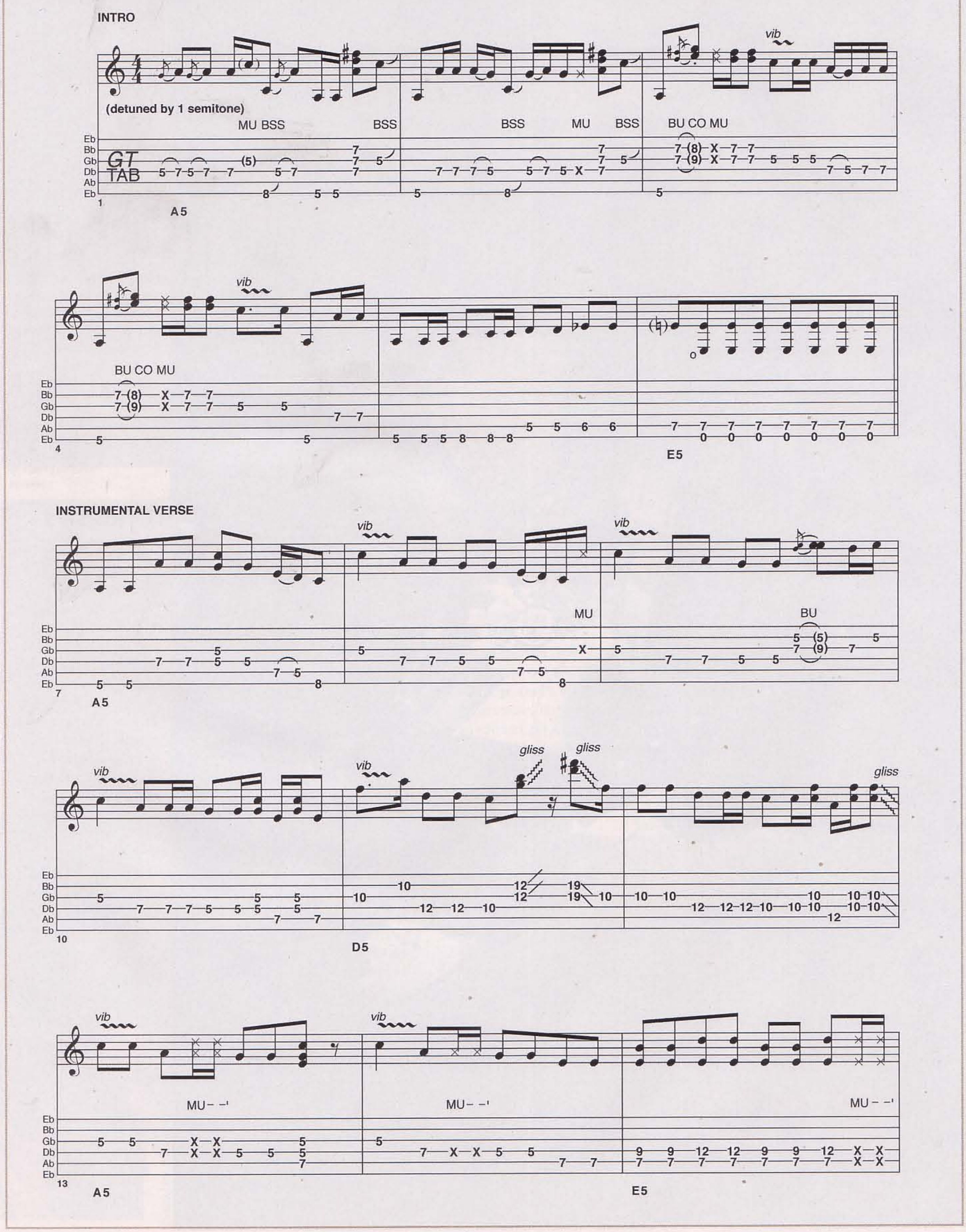
JIMI HENDRIX 'KILLING FLOOR' FULL TRACK

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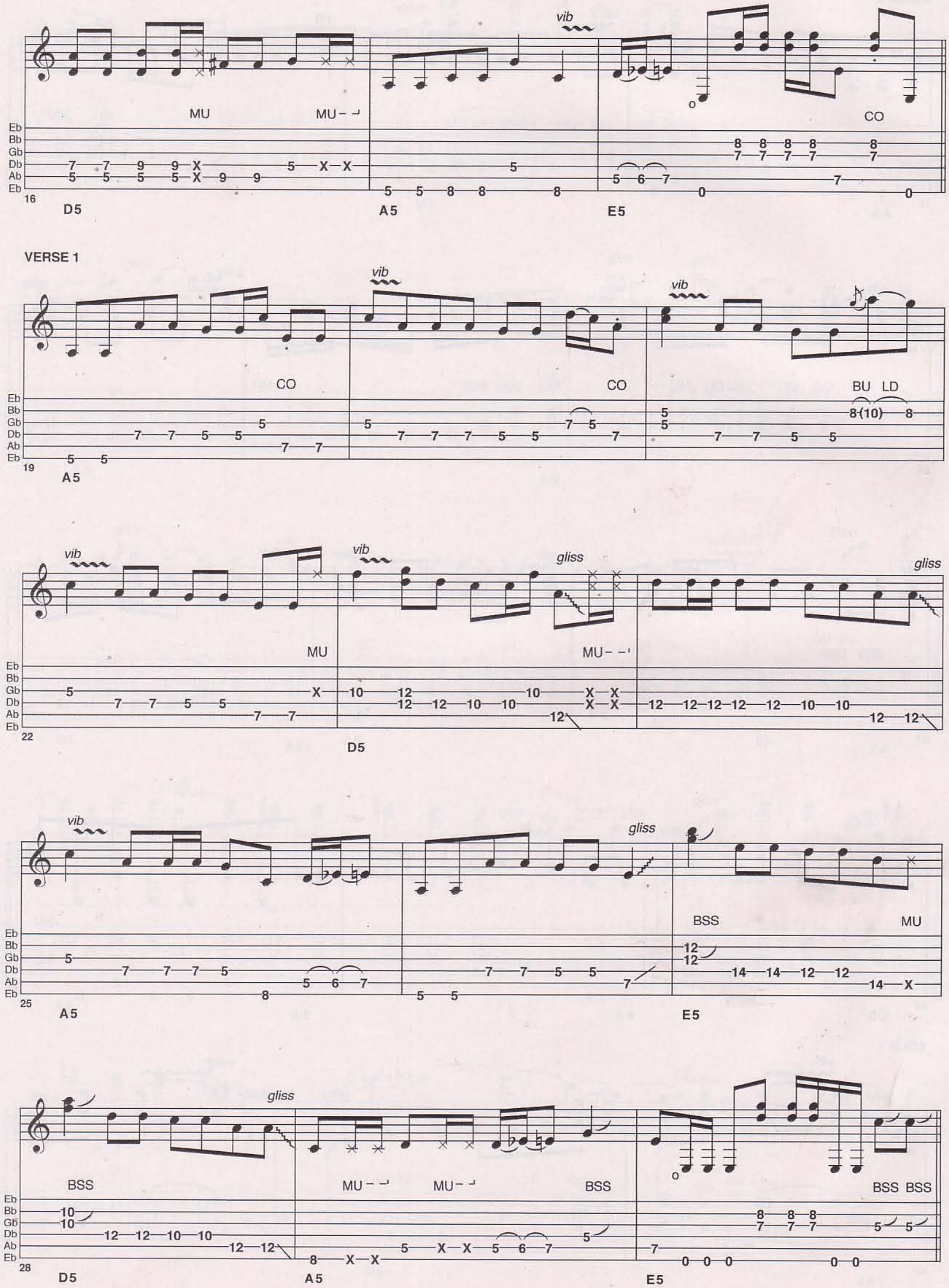
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JIMI HENDRIX 'KILLING FLOOR'



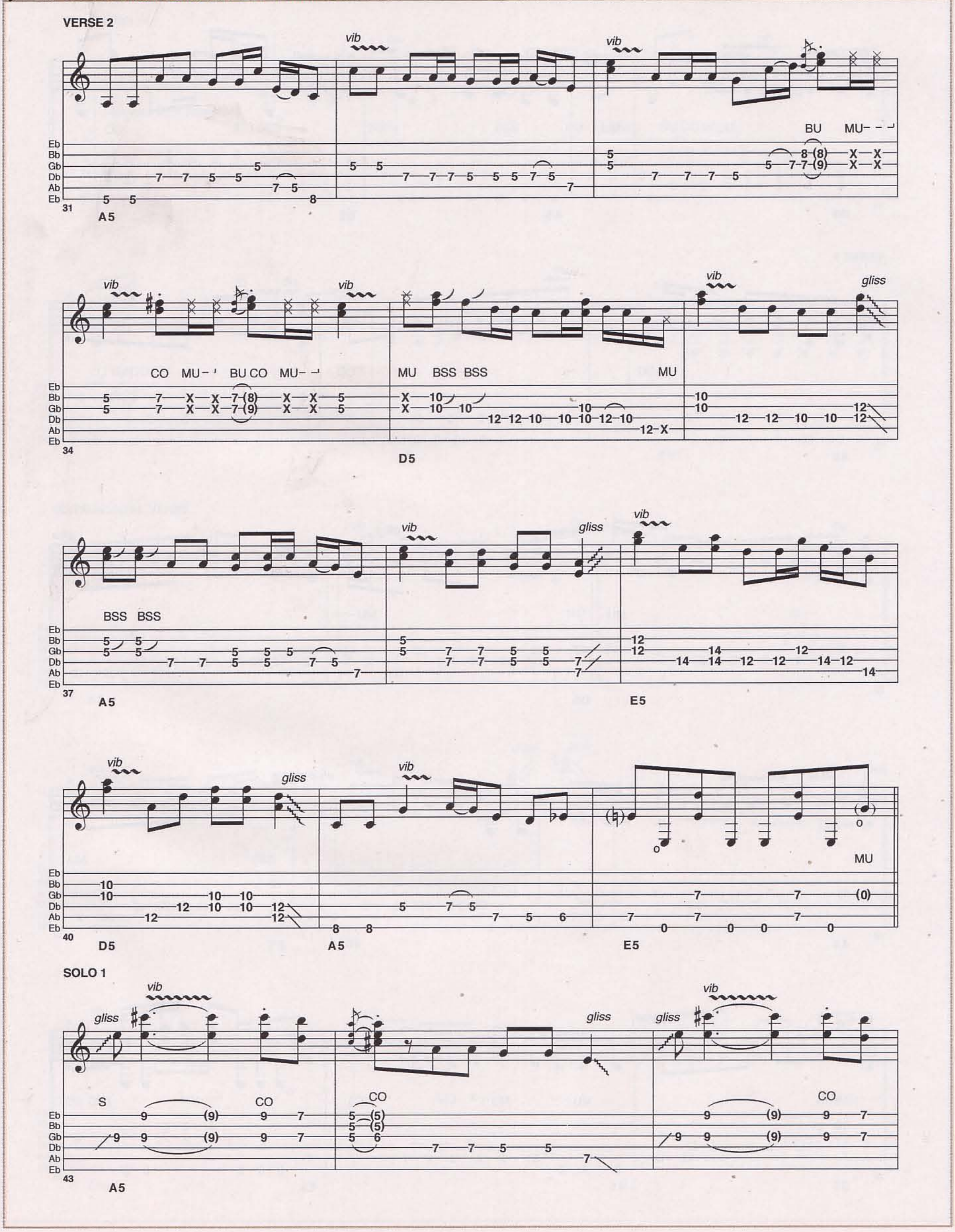


JIMI HENDRIX 'KILLING FLOOR'... CONTINUED
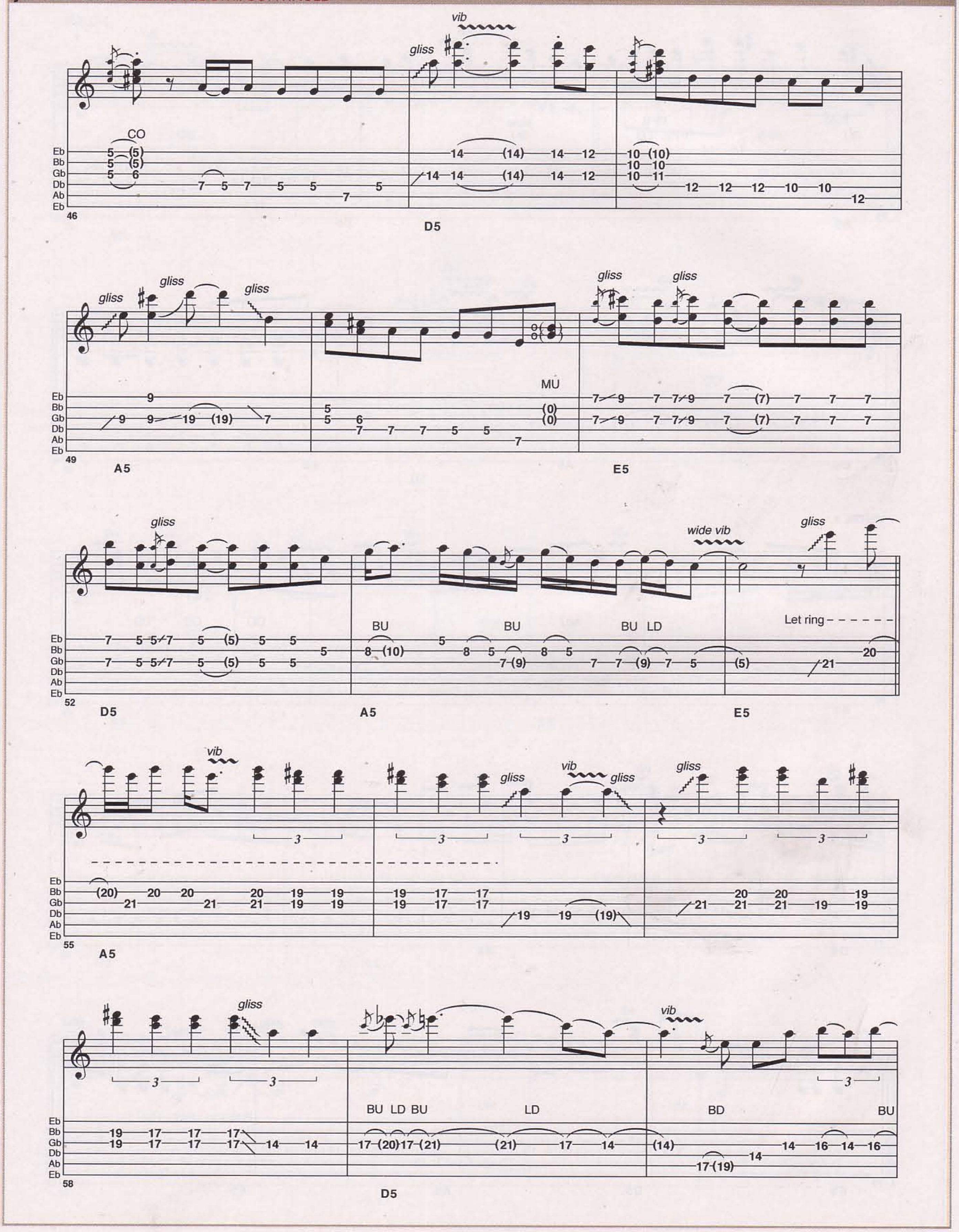


JIMI HENDRIX 'KILLING FLOOR' FULL TRACK

JIMI HENDRIX 'KILLING FLOOR'... CONTINUED
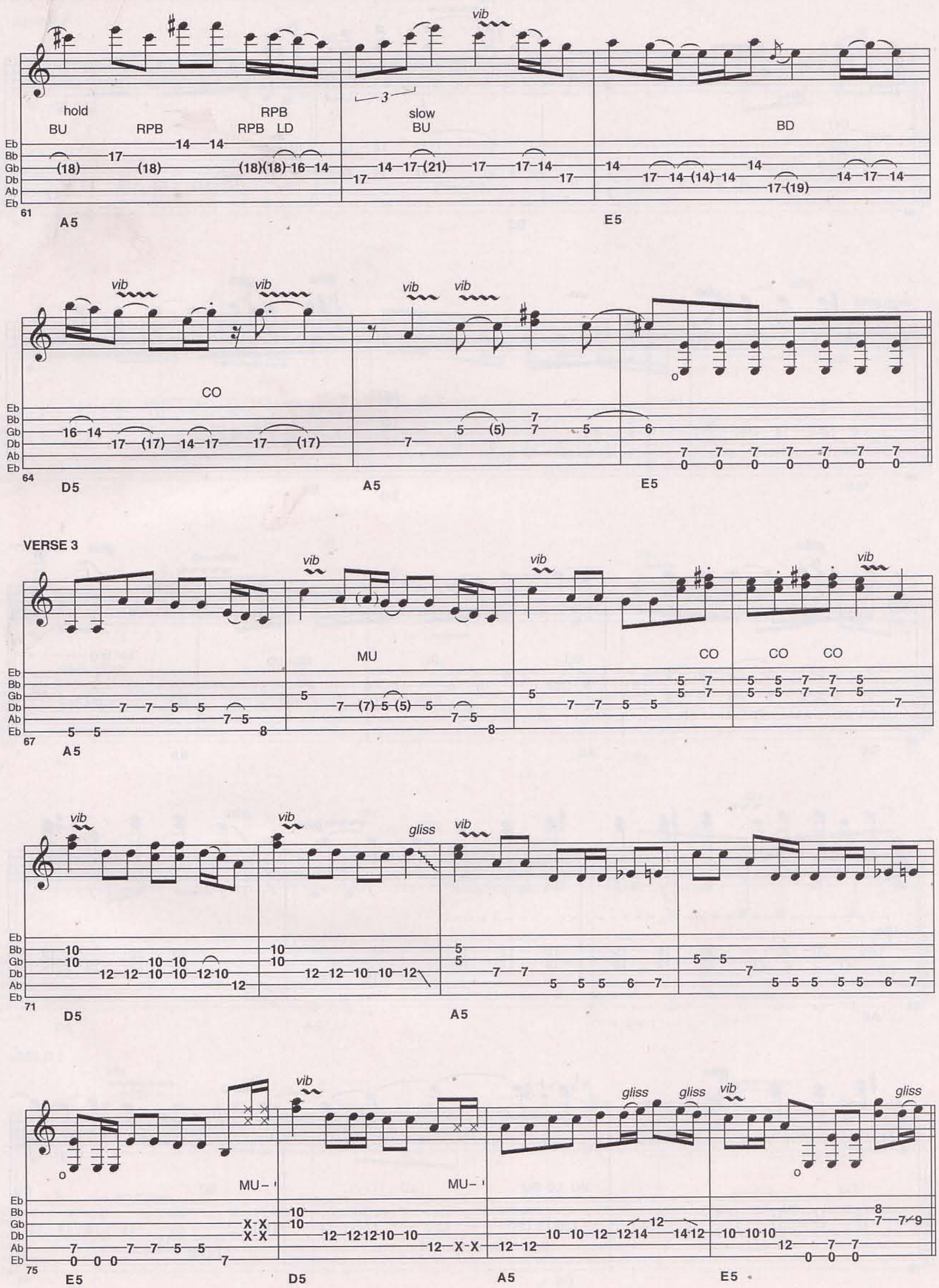




JIMI HENDRIX 'KILLING FLOOR'... CONTINUED
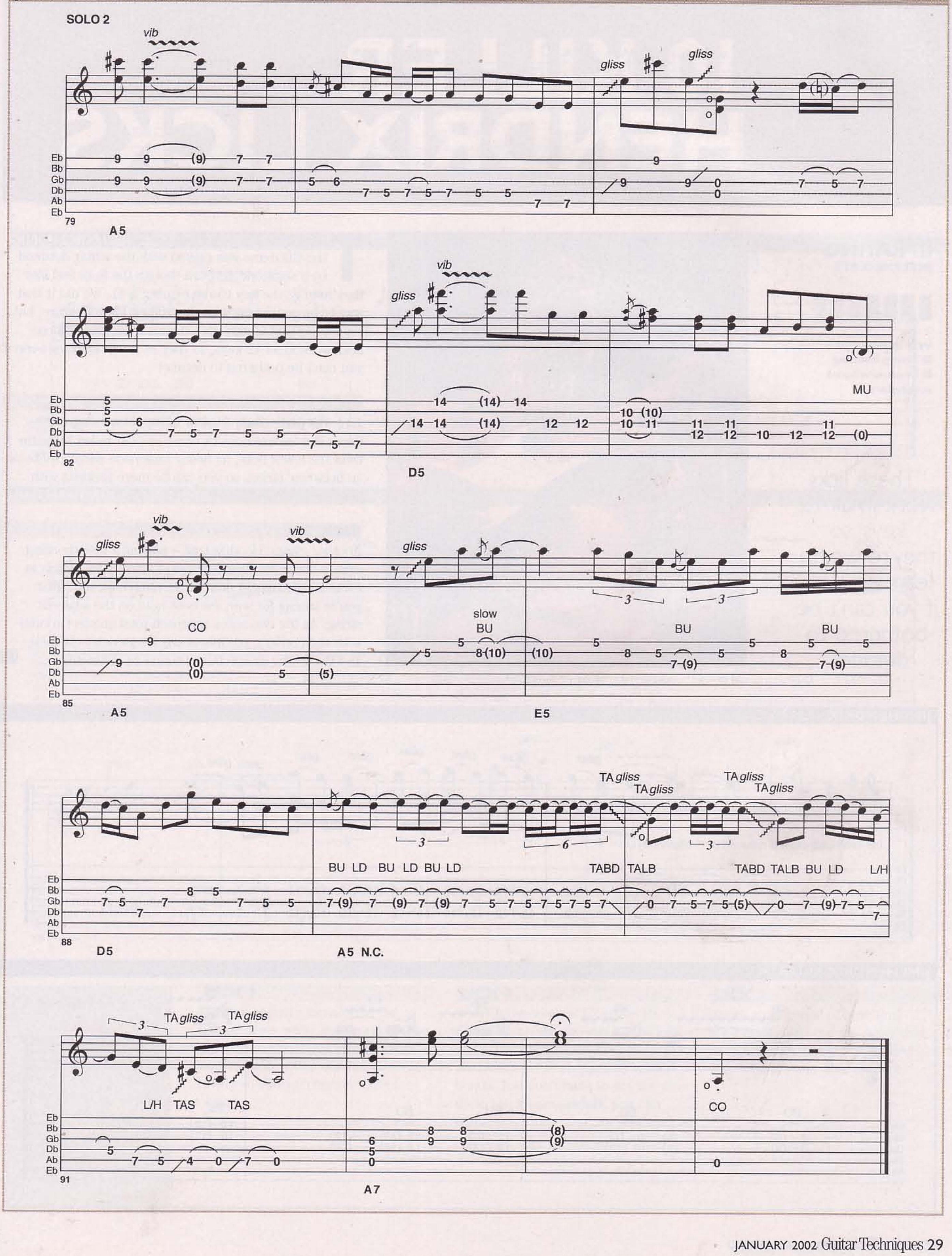


JIMI HENDRIX 'KILLING FLOOR'... CONTINUED





JIMI HENDRIX 'KILLING FLOOR'... CONTINUED



ON THE CD
TRACKS 14-16

14. Introduction
15. Full track
16. Backing track

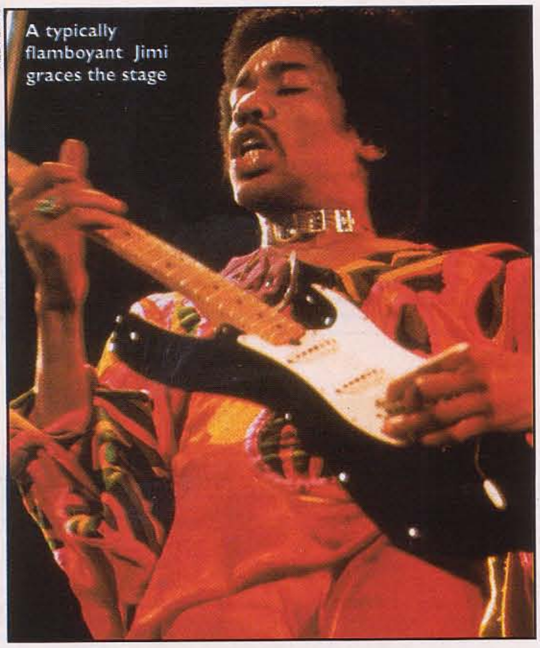
Inject a touch of Jimi into your soloing with Guthrie's definitive guide to 10 classic Hendrixisms...

10 KILLER HENDRIX LICKS

GT RATING
INTERMEDIATE

Will improve your:
- String-bending
- Improvisational vocabulary

"These licks work in all 12 keys, so they're worth learning even if you can't be bothered to detune!"



REDFERNS

A typically flamboyant Jimi graces the stage

These 10 licks are written out in the key of E, but the CD demo was played with the guitar detuned by a semitone, so even though the licks feel like they're in E, the key you're hearing is E♭. We did it that way to be consistent with the 'Killing Floor' feature, but remember that – with one obvious exception – these licks work in all 12 keys, so they're worth learning even if you can't be bothered to detune!

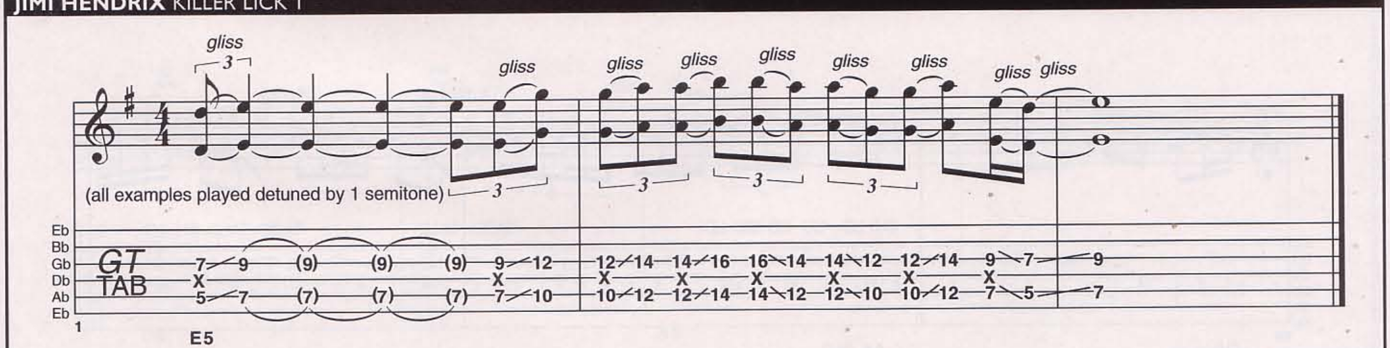
LICK 1

Jimi was particularly fond of using octave shapes like these and here is how it's done: as your index fingertip frets the lower note, its fleshy underside should mute the 'in between' string, so you can be more reckless with your picking hand...

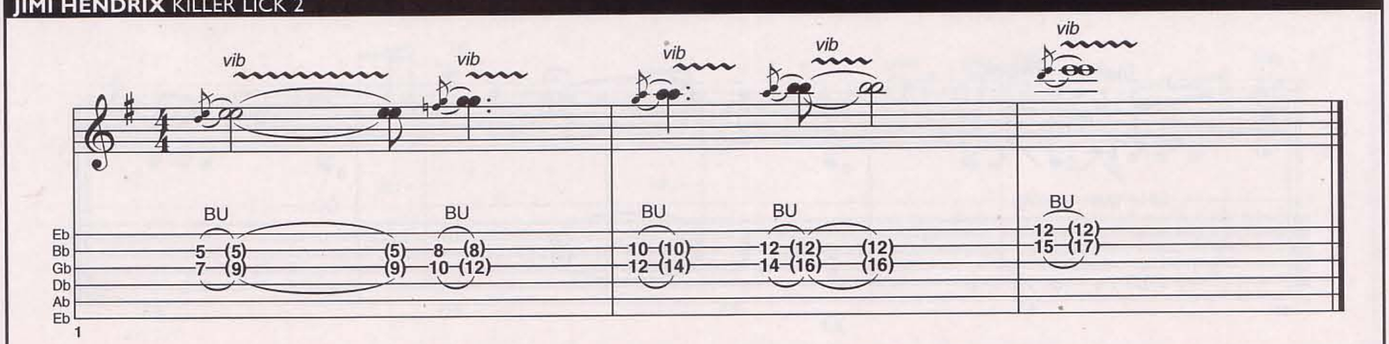
LICK 2

Another classic Hendrix trait – playing a melody using unison bends for that 'screaming' effect. The idea is to focus on the unbent note, as its pitch indicates what you're aiming for with the bent note on the adjacent string. As the two notes approach total unison (in tune with each other), you'll hear the frequencies clashing, and that's why unison bends sound so distinctive... GT

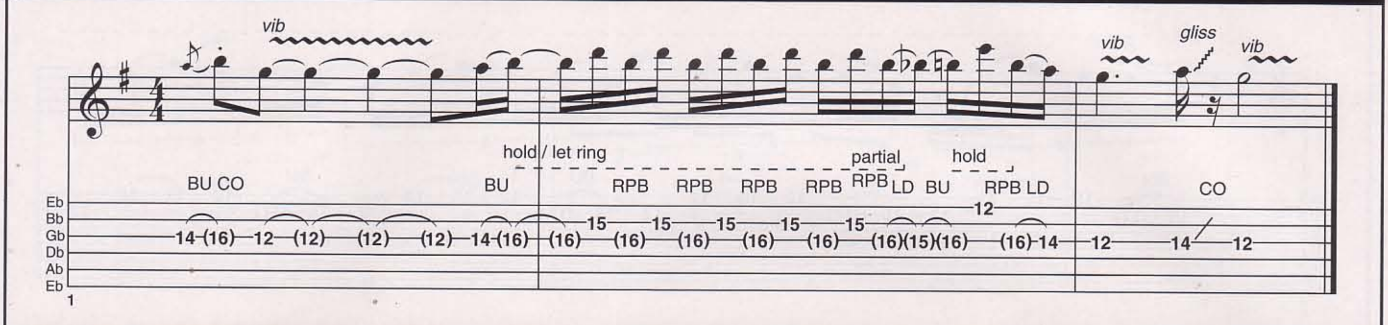
JIMI HENDRIX KILLER LICK 1



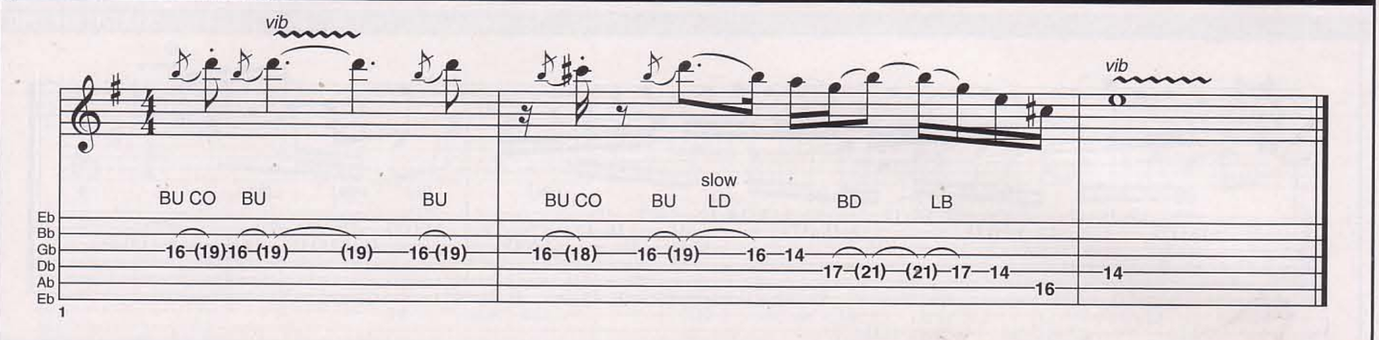
JIMI HENDRIX KILLER LICK 2



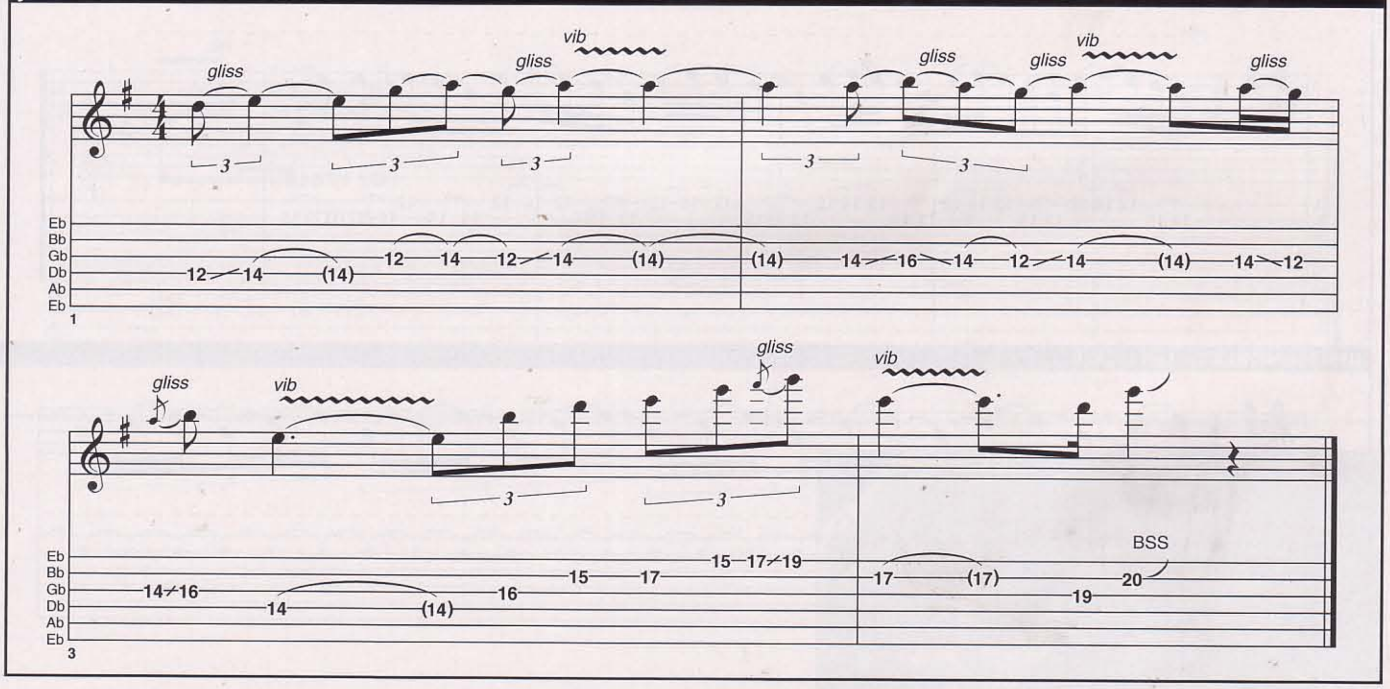
JIMI HENDRIX KILLER LICK 3



JIMI HENDRIX KILLER LICK 4



JIMI HENDRIX KILLER LICK 5



PRO TIPS

There's a lot of bending going on here; if you're having a hard time getting the bent notes up to pitch or the string slips out from under your fingertip, try using other fingers to 'back up' the one fretting the actual note.

LICK 3

Here's a logical extension of the unison bend: we're still working with one bent and one unbent note, but now they have two distinct pitches, giving an almost 'country' effect...

LICK 4

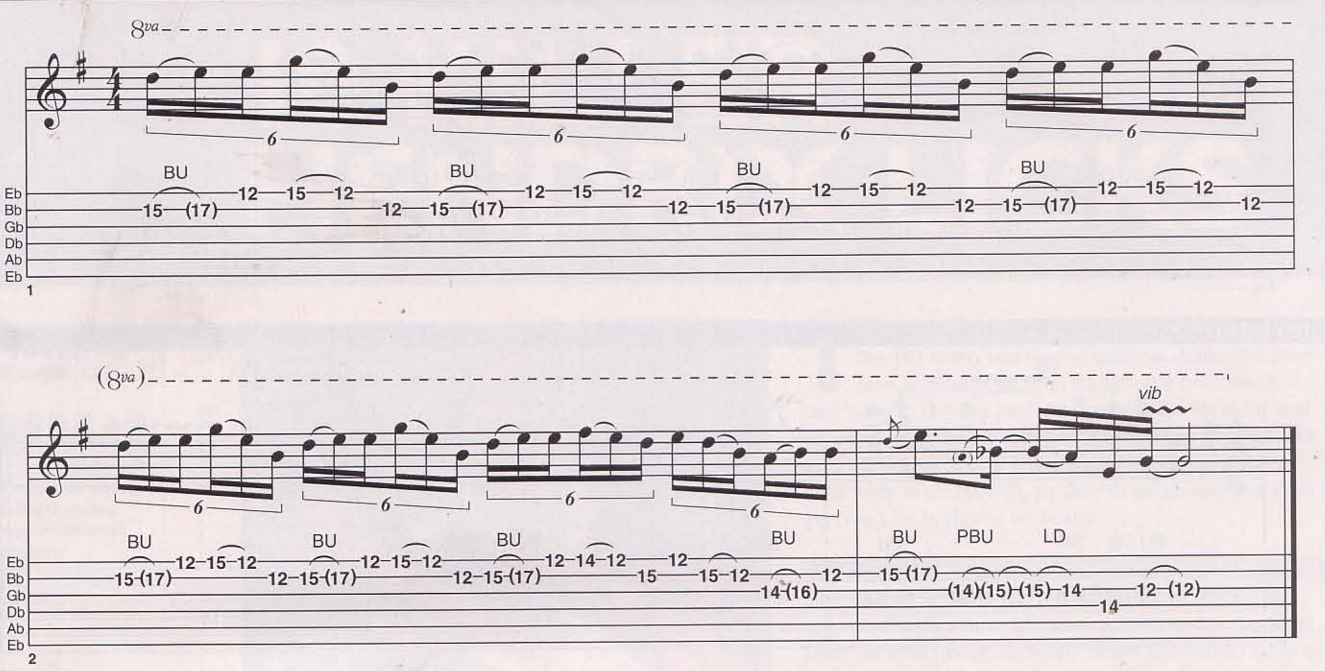
As with the work of a certain Mr Page (which we covered not so long ago!), the Hendrix catalogue contains a lot of abnormally wide bends. You don't have to get the note up to pitch immediately, you can really drag things out, for that 'sick dog' effect...

LICK 5

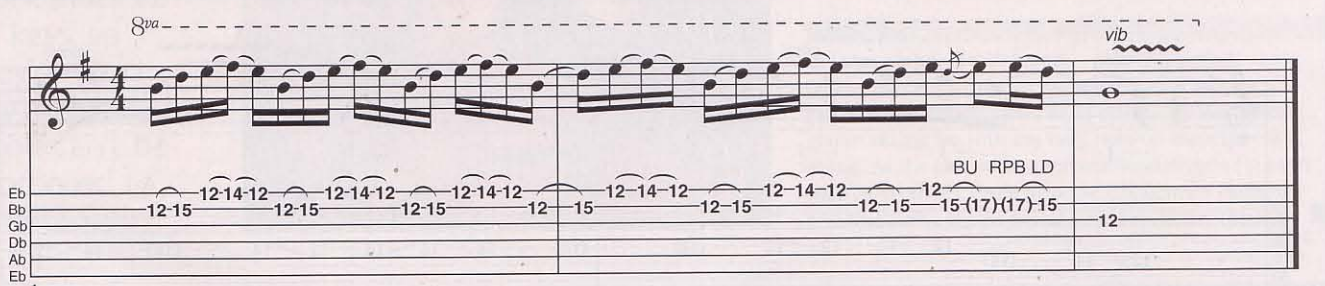
Here's an example of how Jimi sometimes slid between notes that most players would have tackled with a bend. Very 'Red House'...

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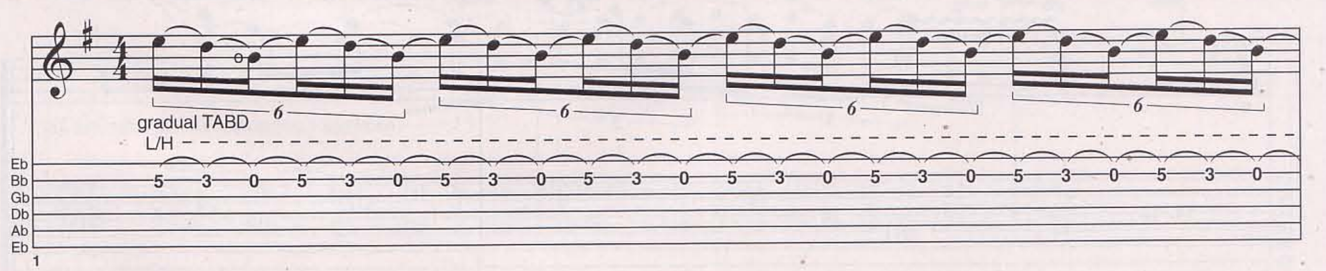
JIMI HENDRIX KILLER LICK 6



JIMI HENDRIX KILLER LICK 7



JIMI HENDRIX KILLER LICK 8



FURTHER LISTENING

If you don't own any Hendrix, you should probably at least get hold of the man's debut album ('Are You Experienced?'), which offers a bit of everything, from delicate rhythm to howling lead.

LICK 6

Another perennial favourite – the repeating lick...

LICK 7
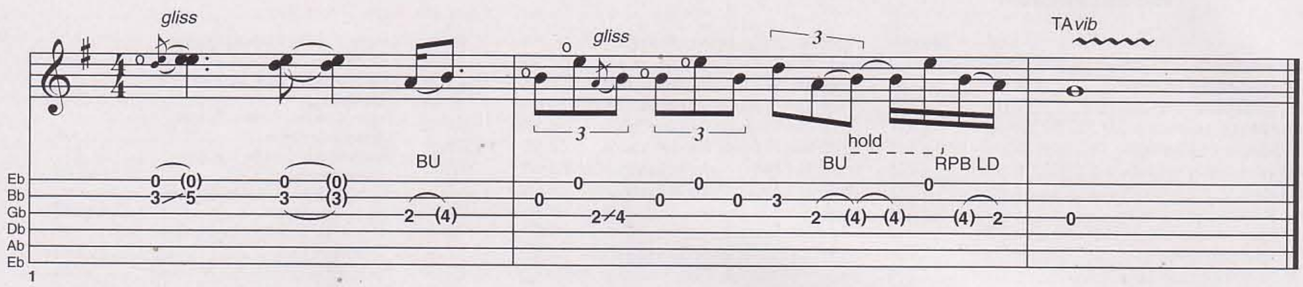
...and another, more 'All Along the Watchtower'-style, repeating lick. This is a little more confusing, as it cycles a pattern five 16th-notes long, and each beat in the music lasts a mere four 16th-notes. This creates a rhythmic displacement effect, with the result that the lick sounds different with each repeat. It's not, though...

LICK 8
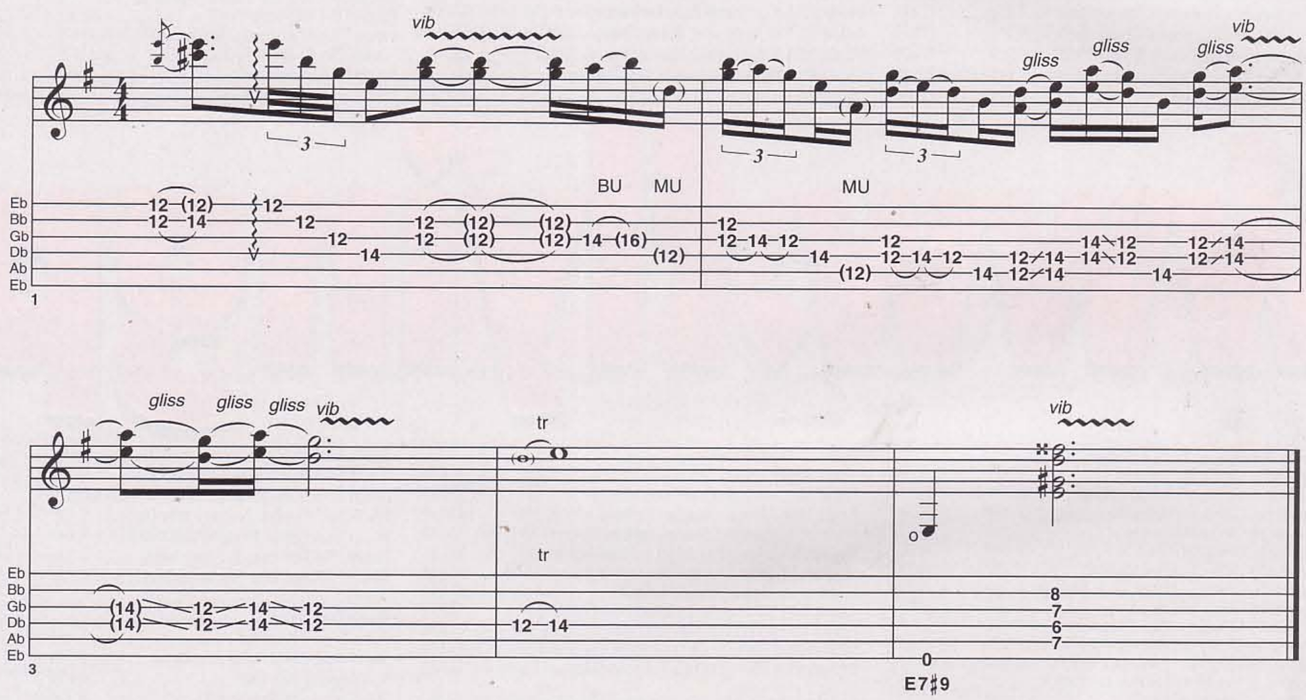
Hendrix pioneered many of the whammy bar techniques which were developed further by the Heavy Metal Brigade of the '80s. Here, we're taking a trill and inflecting it with 'divebombs'. If you can do this, you can probably work out how to get a fairly convincing police siren effect using the same technique...



JIMI HENDRIX KILLER LICK 9



JIMI HENDRIX KILLER LICK 10



REDFERNS



LICK 9

Here's the one lick which won't work in other keys – based on that 'open E chord' shape which kicks off the proceedings in 'Hey Joe'. It might also remind you of the Texan licks you hear on Stevie Ray Vaughan's 'Scuttlebuttin'' and similar tracks...

LICK 10

We've looked at lots of soloing ideas already, so I thought we could round things off with a tip of the hat to Jimi's chordal fills, which occupy that middle ground between soloing and rhythm playing. Stuff like this is a bit more organic-sounding than a set rhythm part but not as intrusive as a full-blown solo – check out 'Angel', 'The Wind Cries Mary' or 'Little Wing' for more examples of this approach at a more relaxed pace... GT

ON THE CD
TRACKS 17-19

17. Introduction
18. Full track
19. Backing track

A slab of mid-'60s blues that'll sit well in any R&B set. Geoff Whitehorn unlocks Clapton's box of licks

ERIC CLAPTON
KEY TO LOVE

GT RATING
MODERATE

Helps improve your:
- Phrasing
- Blues repertoire
- Minor/major scale knowledge

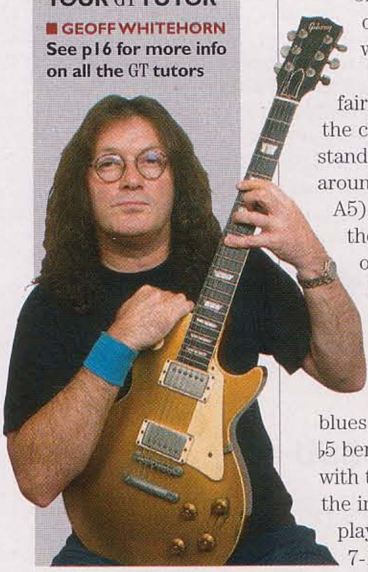


TRACK RECORD
'KEY TO LOVE' COMES FROM 'JOHN MAYALL'S BLUESBREAKERS WITH ERIC CLAPTON.'

EVER HEARD THE slogan 'Clapton is God'? It started appearing on walls during this period in Eric's career. He'd rediscovered the Les Paul – out of favour with many contemporaries – and paired it up with Jim Marshall's new 2x12 combo turned up to, erm, 11. Add John Mayall and a copy of 'The Beano', and the history of electric blues guitar was rewritten there and then in 1966. Penned by John Mayall, 'Key To Love' was also released on the flipside of 'Parchman Farm' (the preceding track on the album), and while its arguably not the out-and-out classic that 'All Your Love' and 'Hideaway' became, it's a stormer!

"If there's one thing that characterises Eric's solos it's the way he mixes major and minor blues feels"

YOUR GT TUTOR
GEOFF WHITEHORN
See p16 for more info on all the GT tutors



PERFORMANCE NOTES BY MICK TAYLOR

Nineteen-sixty-six will stick in most people's minds as the year England won the World Cup. Now, if there was a world cup for blues guitar in '66, we'd have won that too. But unlike that other funny old game, very few players – if any – have matched Clapton's touch and ability, not to mention his sheer impact on the scene. So, back we go to when Clapton grabbed us by the scruff of his Les Paul's neck and wrung out every last note.

This track's arrangement is fairly simple. It's worth noting that the chord sequence differs from the standard 12-bar; it kind of hangs around the IV chord (in this case A5), making that the main focus in the verses and creating a sense of expectation. A couple of run-throughs will familiarise you with the pattern.

The intro is a key signifier for the track; the guitar's ascending run from the E blues scale (Em pentatonic plus the ♭5 bend to B♭) contrasts superbly with the horn parts. Note that for the intro and outro sections this is played in the fourth position (frets 7-10), and during the verses (**bars 25-29**), it's in open position.

The main rhythm guitar hook in the verses around the open A and E power chords is a nice little phrase to get down. Have your guitar's volume rolled off a little and make sure you play back towards the bridge. Damp the power chord riff slightly with the outside edge of your strumming hand (**bar 5**, for example), and let it ring out slightly more for the following phrase (**bar 6**, for example).

As you get to the solo, Eric hits the open B string (**bar 52**), and lets it ring louder and longer than usual as he cranks up the volume on his Les Paul. It's a good trick, as not only does it buy you time, it also builds tension before the big moment. When it comes, go balls-out for the full-tilt discordant bend in **bar 53**. And if those in the front row don't wince, you're simply nowhere near loud enough...

If there's one thing that characterises Eric's solos of this period – and most others for that matter – it's the way he mixes major and minor blues feels. This solo is almost entirely minor blues, then he throws in the bend up to D♭ at the 14th fret in **bar 58** which works well over the turnaround.

Phrasing is crucial, as virtually every note's either dragged or pushed, plus lots of bends with varying degrees of vibrato: take your thumb off the back of the neck (see Pro Tips) and use your whole forearm – instant Clappo! You're learning Clapton's style here rather than the actual notes, so take it in stages, and have fun! GT

SOUND ADVICE
GETTING 'GOD'S TONE...

THE SIMPLER THE sound, the harder it is to recreate. And so goes the paradox of Eric Clapton's classic, nay, revolutionary, Les Paul-plus-Marshall rawk of the mid-'60s. Cranked to melting, it's all power-tube overdrive, full of harmonics, feedback and overtones.

So, go for the bridge humbucker – single coil bods will need to boost the mids – and dial in just a touch of gain on the amp. Go for a fair amount of presence, treble and mid and roll off excess bass. In isolation, it's a pretty angular noise, but it needs to be to get that incredible spank and cut. A touch of reverb and you're away.

On the GTCD, I played a Sid Poole electric through a Marshall JMP-1, with the solo sound set as follows:

Chan	Gain	Bass	Mid	Treb	Pres	Bass shift
OD1	10	4	-3	5	5	IN

I added a 2.3sec reverb from a Lexicon MPX-1.



"Eric had rediscovered the Les Paul and paired it up with Jim Marshall's new 2x12 combo"

Clapton's Les Paul tone became one of the most famous guitar sounds of the '60s

REDFERNS

PRO TIPS

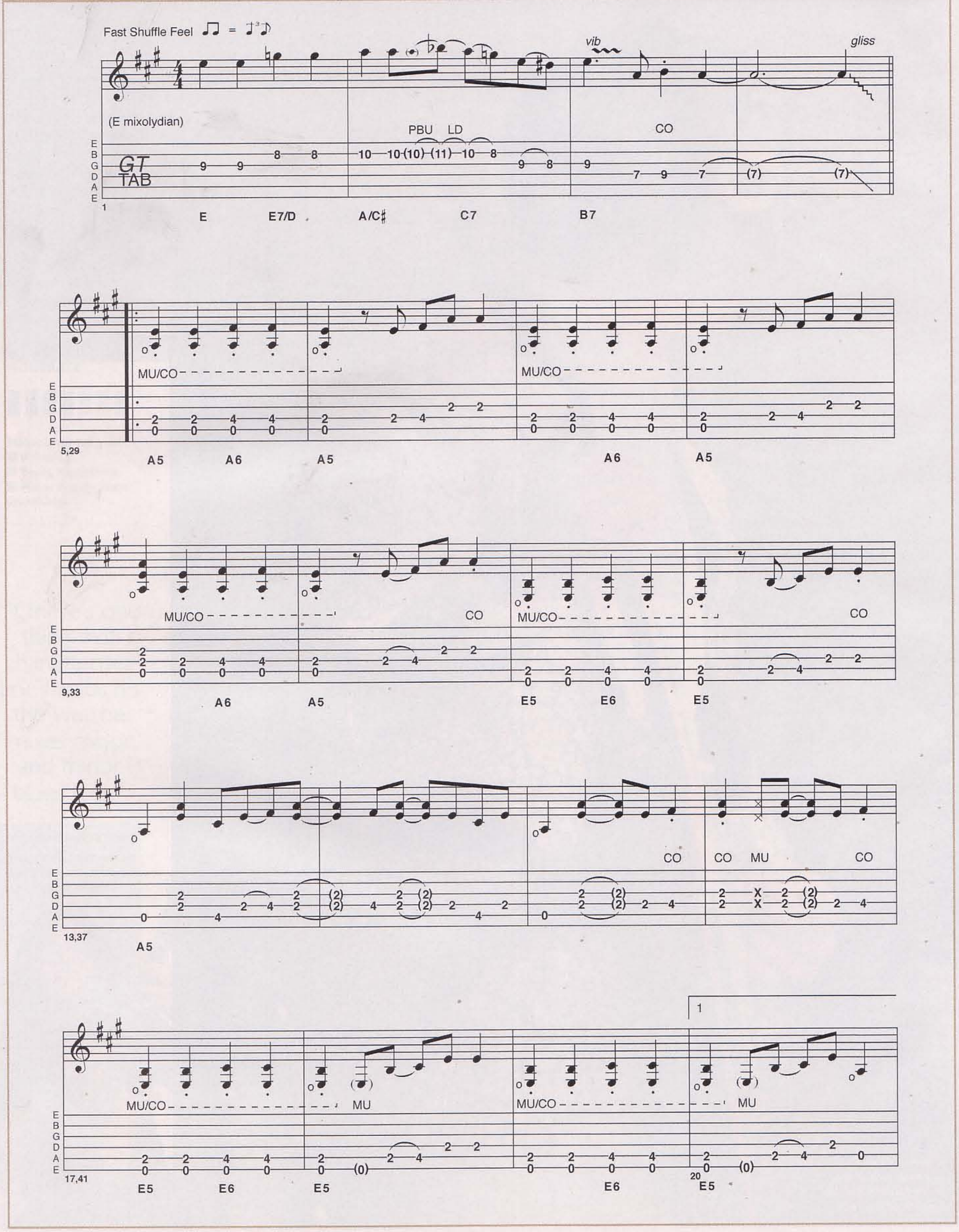
STRONG FINGERS = GREAT VIBRATO

Clapton's finger vibrato is key to his signature sound. He uses two approaches – a BB King-style fast vibrato created by the index (ring) finger and emphasised by turning of the wrist (hear it on Cream's 'Spoonful'); or a slower, wider vibrato relying more on string pushing. Clapton also tends to remove his thumb from the neck when playing vibrato, showing how strong his third, second and first fingers are.

ERIC CLAPTON KEY TO LOVE' FULL TRACK
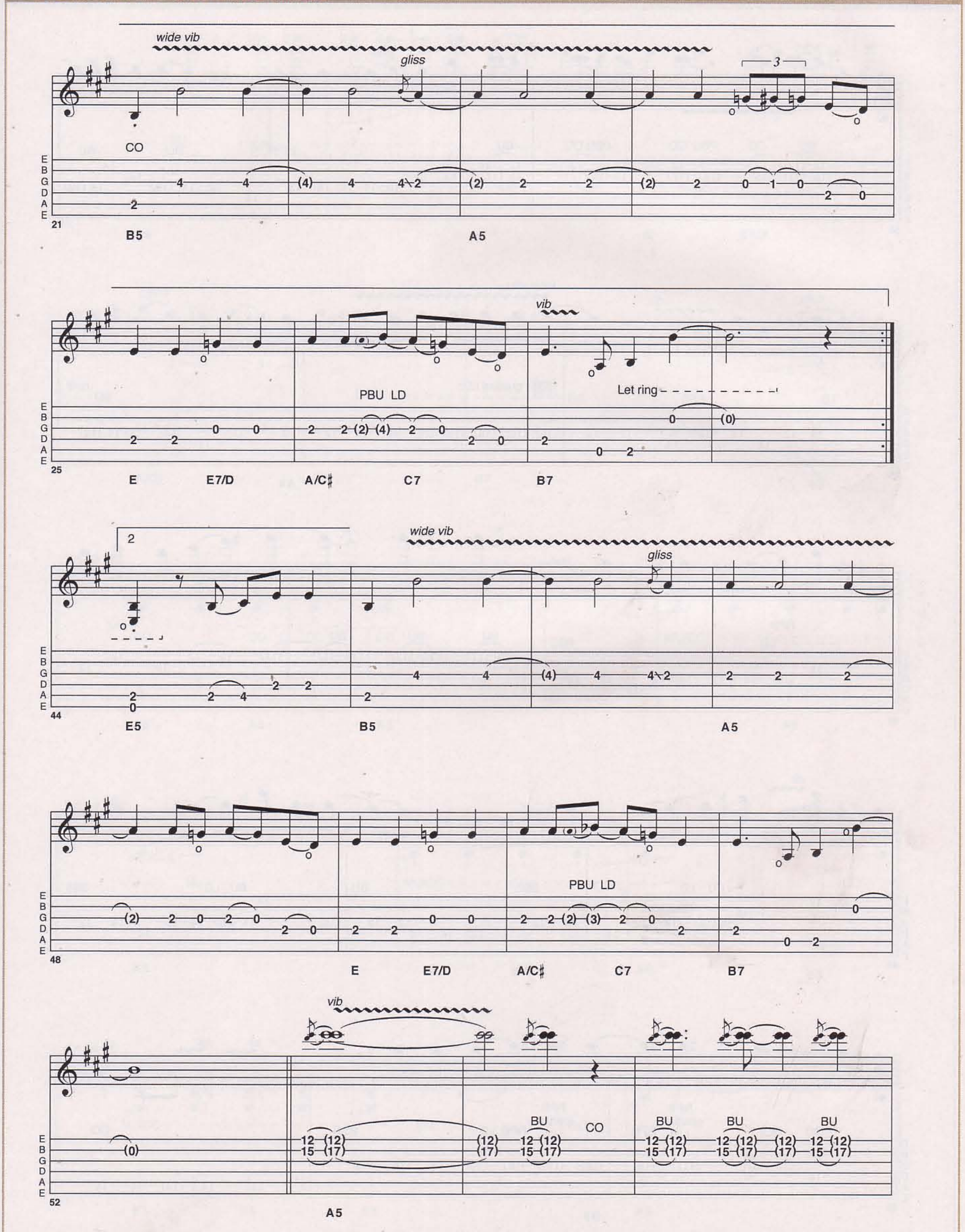
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ERIC CLAPTON 'KEY TO LOVE'
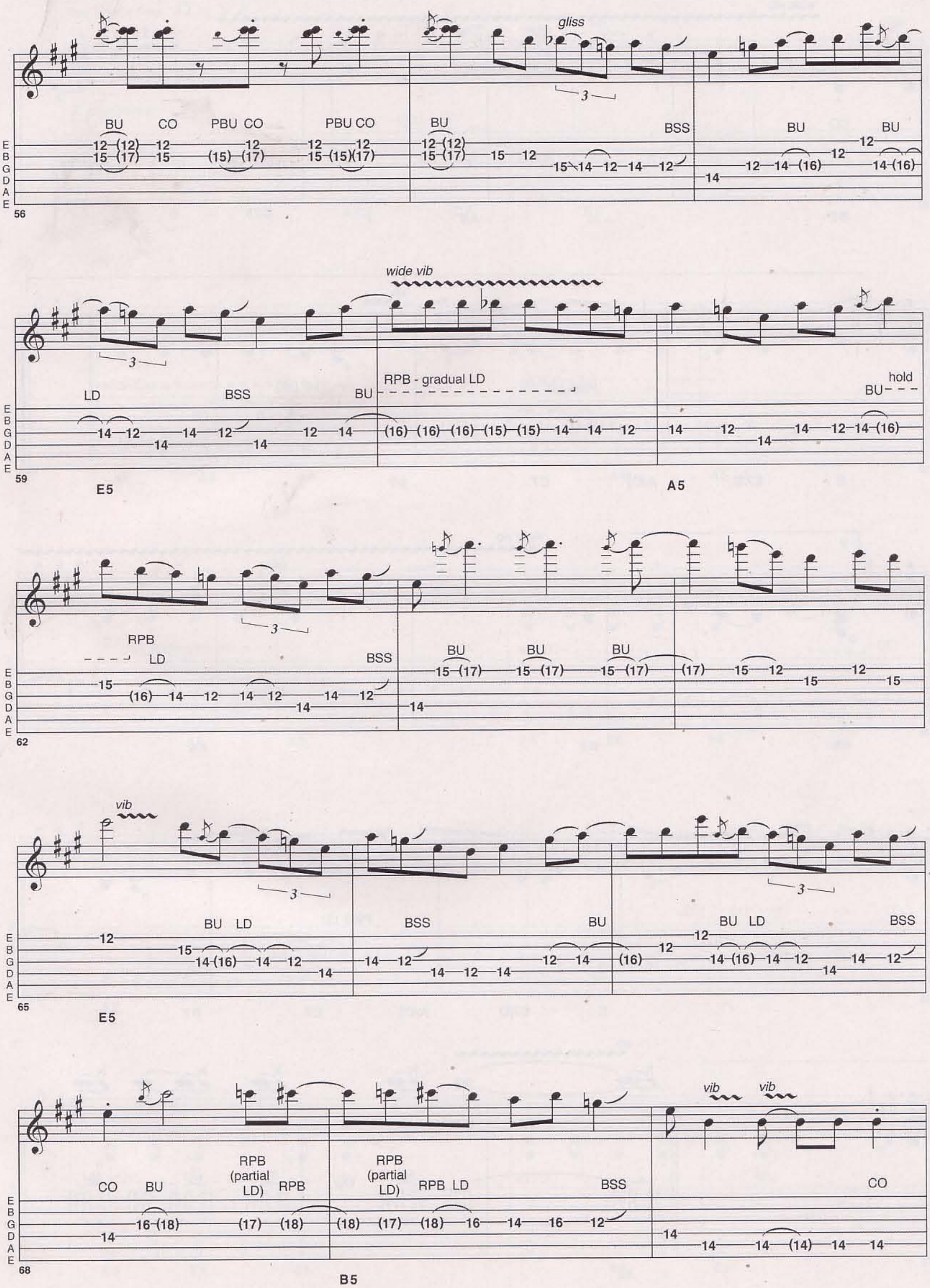




ERIC CLAPTON 'KEY TO LOVE'... CONTINUED



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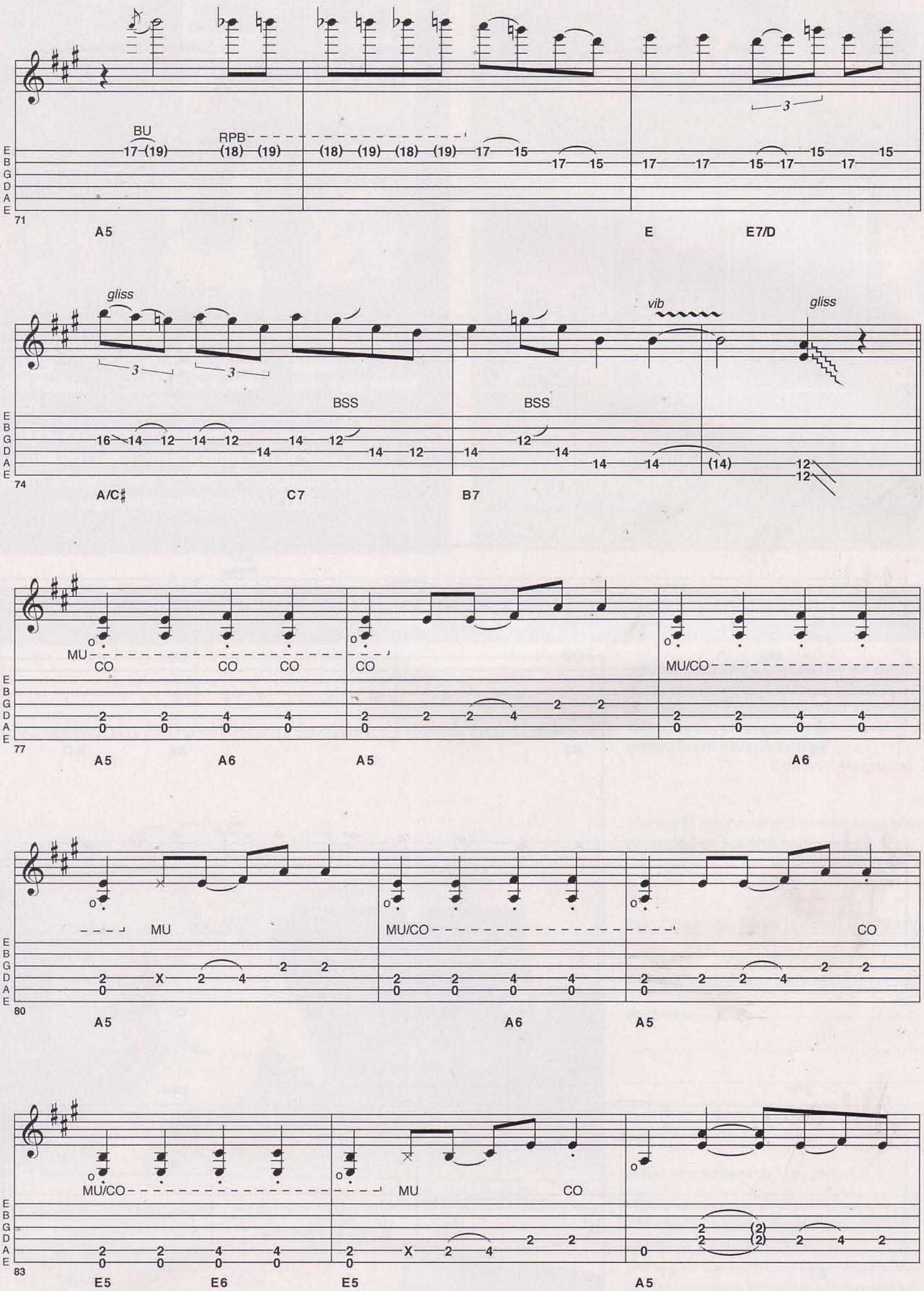
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ERIC CLAPTON 'KEY TO LOVE'... CONTINUED
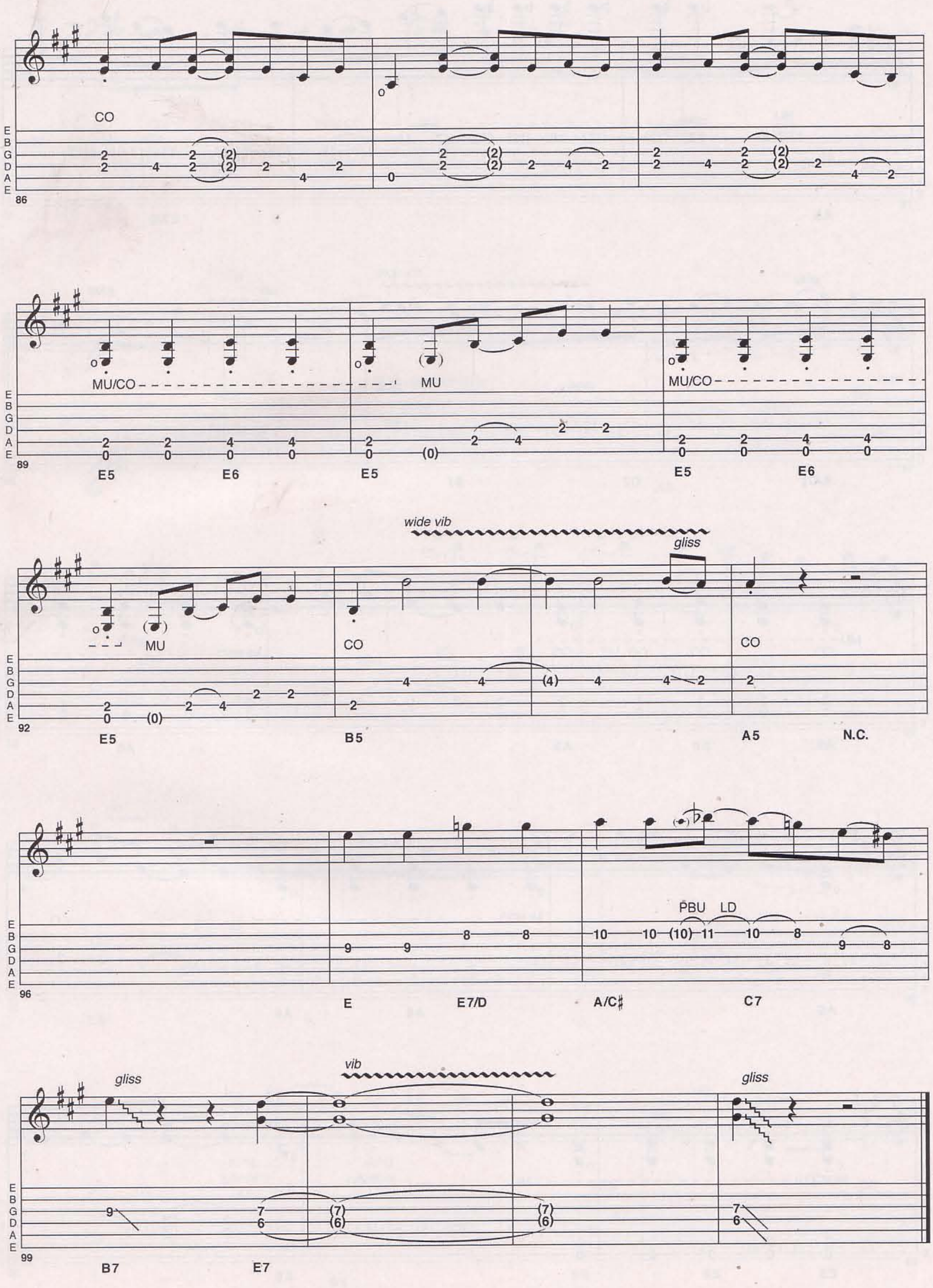




ERIC CLAPTON 'KEY TO LOVE'... CONTINUED



ERIC CLAPTON KEY TO LOVE' FULL TRACK

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ERIC CLAPTON 'KEY TO LOVE'... CONTINUED



ON THE CD
TRACKS 20-23

20. Introduction
21. Full track
22. Backing track 1
23. Backing track 2

This month we look at the down-tuned tricks of this massive-selling nu-metal anthem

STAIND
IT'S BEEN A WHILE

GT RATING
MODERATE

Helps improve your:
- Rhythm chops
- Tuning knowledge
- Chord knowledge

"Due to the lowered tuning the riff features some unusual chord shapes"

YOUR GT TUTOR
- JAMIE HUMPHRIES

See p16 for more info on all the GT tutors





TRACK RECORD
'IT'S BEEN A WHILE' IS FROM STAIND'S 2001 ALBUM, 'BREAK THE CYCLE'

Staind's 'Break The Cycle' album was one of the genuine phenomena of 2001, selling a massive 716,000 in the first week of its American release to debut at Number 1 and being declared triple platinum within 11 weeks. It even proved a surprise Number 1 in the UK, and recent single 'Outside' (featuring Fred Durst) is set to prolong its appeal. Guitar-wise, 'Open Your Eyes' and 'Fade' are also cool examples of Mushok's down-tuned craft.

This issue of GT, we're continuing on a nu-metal theme with a look at this hugely popular power ballad from Staind. Hailing from Springfield, Massachusetts, Staind began life as a covers band, playing songs by Alice In Chains, Pearl Jam and Korn, before releasing their debut album, 'Tormented' (1996). Following some help from Limp Bizkit singer Fred Durst, they signed to Flip records for their 1999 major-label debut, 'Dysfunction', which included US hit single, 'Mudshovel'.

Staind returned this year with 'Break The Cycle', a hugely popular album bolstered by the huge sales of 'It's Been A While', which fuses soulful vocals with massive-sounding, distorted guitar riffs.

PERFORMANCE NOTES

The track is made up of two main guitar parts. The acoustic guitar is played by singer Aaron Lewis, while Mike Mushok handles the electric parts. The original also features some clean fills during the verse, plus some sliding octaves during the chorus and the middle-eight section. I've omitted these additional fills, leaving you a powerful rhythm part which is similar to what Mushok might play live. The first thing to get to grips with is the ridiculously low tuning, and note that Mushok sometimes opts for a Danelectro Baritone guitar.

EXAMPLE 1 shows the verse. The part is based around a series of chord arpeggios that include the chords of Asus4, Cadd9, G5 and D5 played in the open position. This part is fairly straightforward, just make sure all of the voices of the chords sustain clearly.

EXAMPLE 2 includes the chorus part played by the acoustic guitar. Once again this example uses basic open-chord voicings, played with a laid-back rhythm pattern.

EXAMPLE 3 illustrates the acoustic rhythm part found in the middle-eight. Once again it's more of those open-position chords and laid-back strumming.

EXAMPLE 4 shows the clean electric part performed in the verse. The riff outlines the chords played by the acoustic guitar and, due to the tuning, features some unusual shapes. It's important to let the open strings ring clearly when changing chord positions as these open notes are vital to the sound of the part.

EXAMPLE 5 includes the chorus riff for the electric guitar, played with tons of crunch. The part is based around a series of power chords – check out how low the C5 chord is! Take care with the intonation of the chords; it's easy to pull them sharp due to the lowered string tension.

EXAMPLE 6 shows the electric guitar middle eight. You'll encounter some cascading chord arpeggios here so make sure the notes are nice and clear. Enjoy... GT

SOUND ADVICE
GETTING THE MIKE MUSHOK TONE

Mushok's main guitar is an early '80s Ibanez Artist model, although he also uses a Danelectro Baritone Guitar. He plugs this into a modified Marshall JCM 800 head, and various pedals, including ADA and MXR. His tunings are pretty extreme and unique (see the Pro Tips box for details).

On the GTCD I used my faithful Ernie Ball/MusicMan Axis Sport – the older model with the scratchplate – through a Marshall JMP1 with the following settings:

	Vol	Gain	Bass	Mid	Treb	Pres
Clean	15	9	3	-2	1	1
Crunch	9	18	4	-4	1	1

For emulating Mushok's extremely detuned crunch, I used an A, D, A, D, G, B tuning. I used a set of Hybrid Slinkys (gauge .009-.046) with a .052 on the bottom. This type of tuning means that you can achieve 7-string sounds on a regular 6-string. And, let's face it, when was the last time you heard a top E string in a nu-metal riff?



Staind's Mike Mushok – taking detuned rock guitar to its limits

"'It's Been A While' fuses soulful vocals with massive-sounding, distorted guitar riffs"

REDFERNS

PRO TIPS
HOW LOW CAN YOU GO?

Mike Mushok uses some very low tunings, having become bored with both regular and standard dropped-D. He basically strings a 6-string guitar with the lowest six strings of a 7-string, omitting the top E and then dropping everything by a semitone. His tuning from low to high is: B♭, E♭, A♭, D♭, G♭, B♭.

He also uses a similar tuning with the bottom two strings dropped by a further tone. From low to high the tuning is: A♭, D♭, A♭, D♭, G♭, B♭.

Mushok's low B is a .075-gauge bass string, with the saddles, nut and tuning peg modified to accommodate the string.

Rock

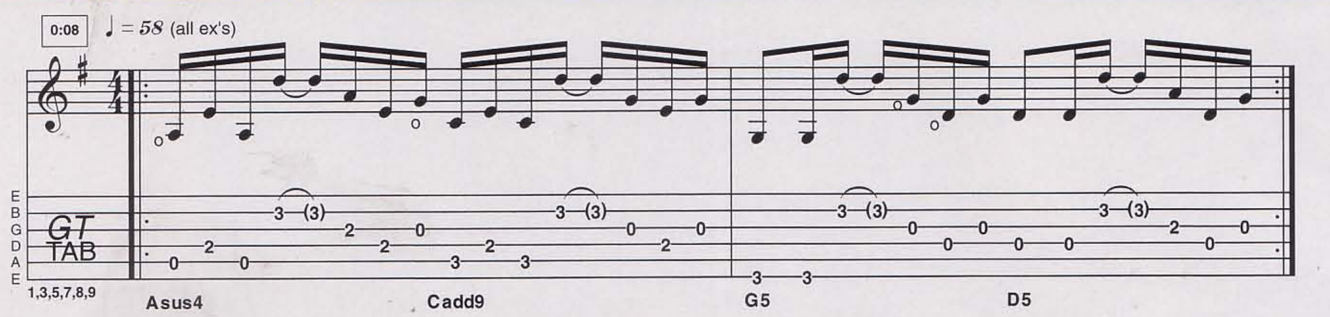
STAIND 'IT'S BEEN A WHILE' FULL TRACK

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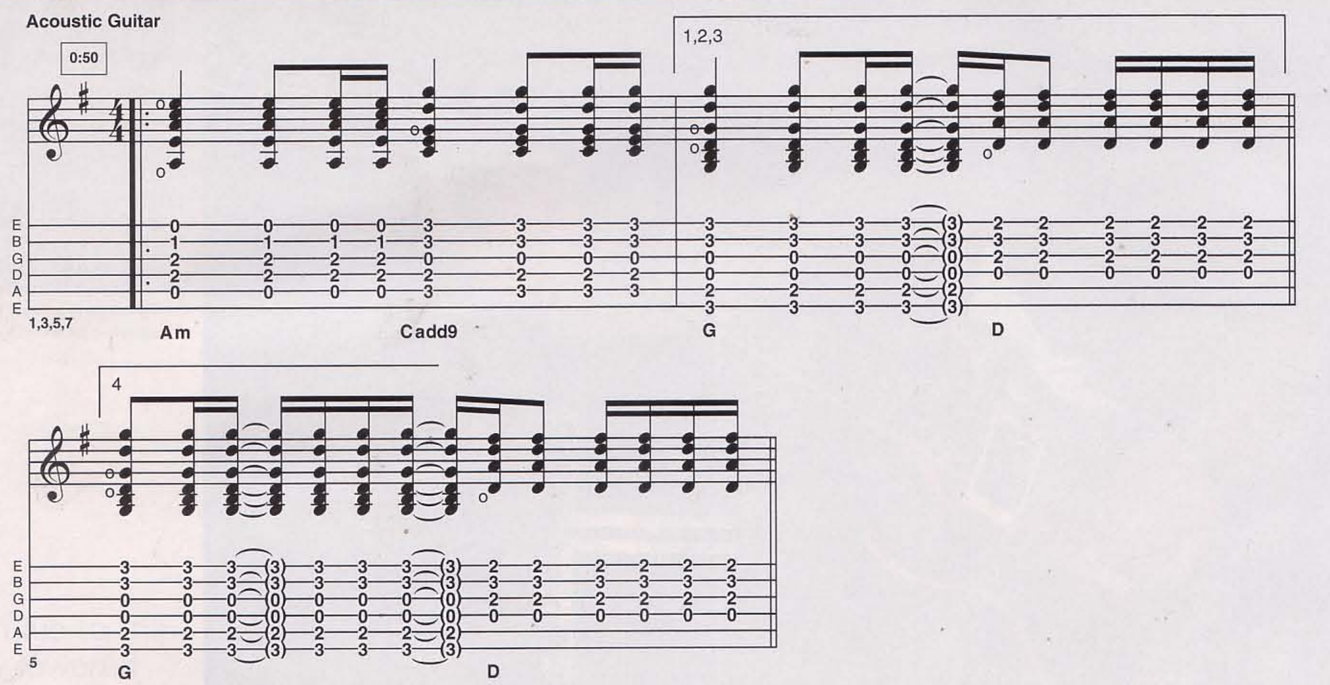
THE ACADEMY OF CONTEMPORARY MUSIC

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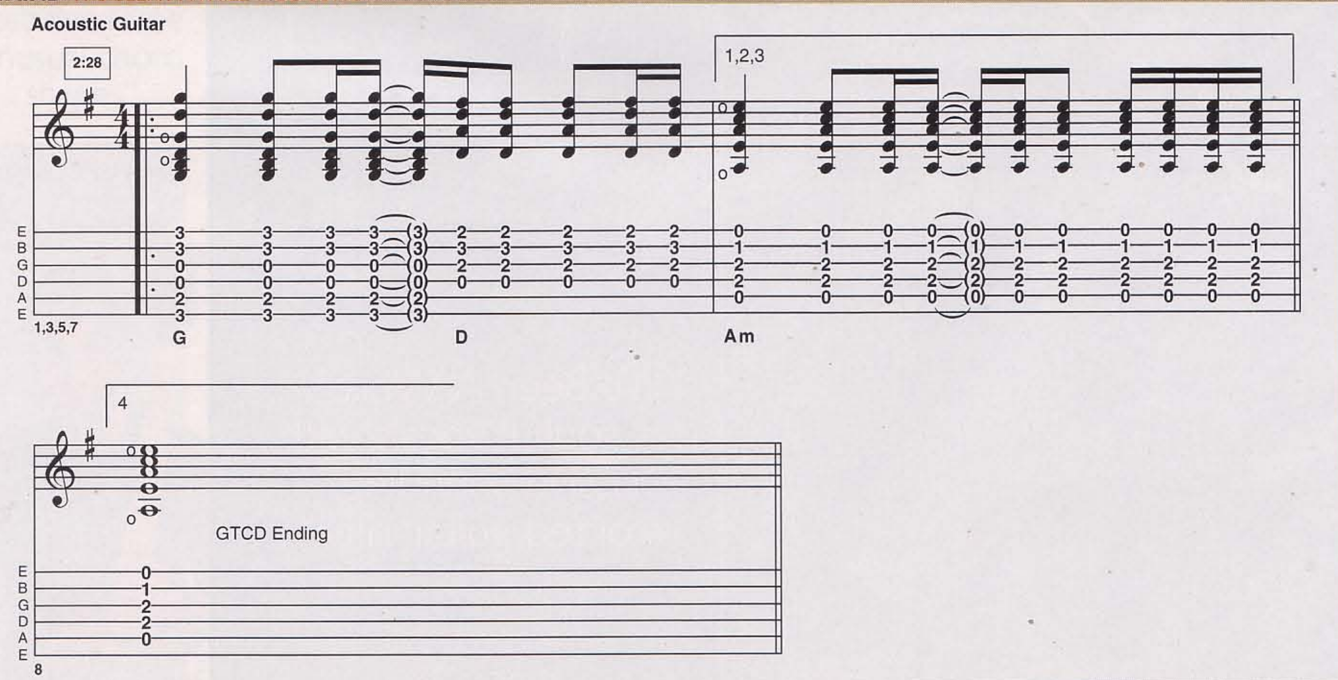
STAIND 'IT'S BEEN A WHILE' ACOUSTIC INTRO/VERSE



STAIND 'IT'S BEEN A WHILE' ACOUSTIC CHORUS

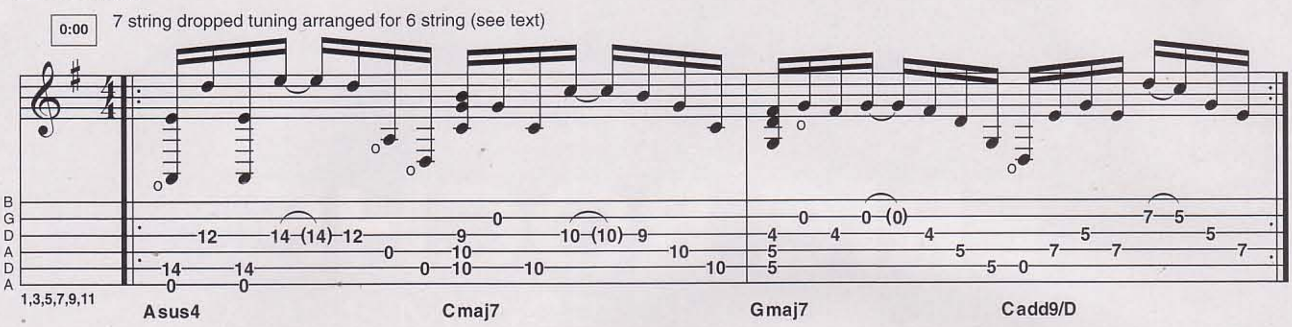


STAIND 'IT'S BEEN A WHILE' ACOUSTIC MIDDLE 8

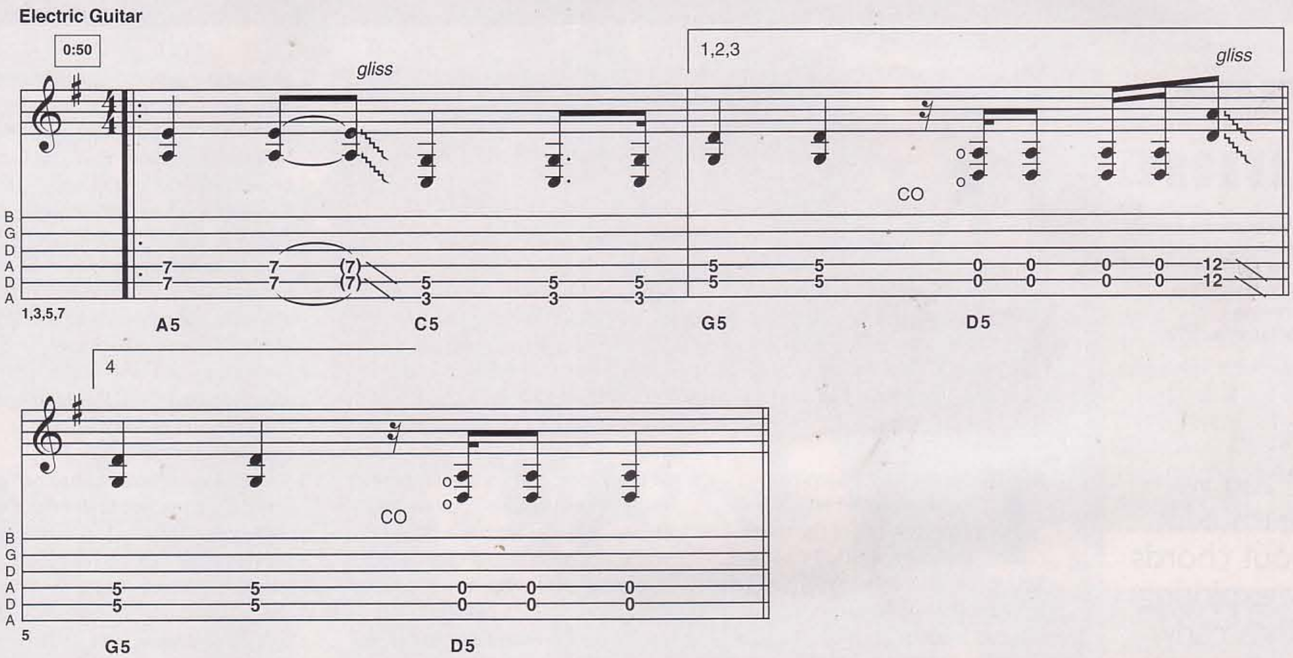




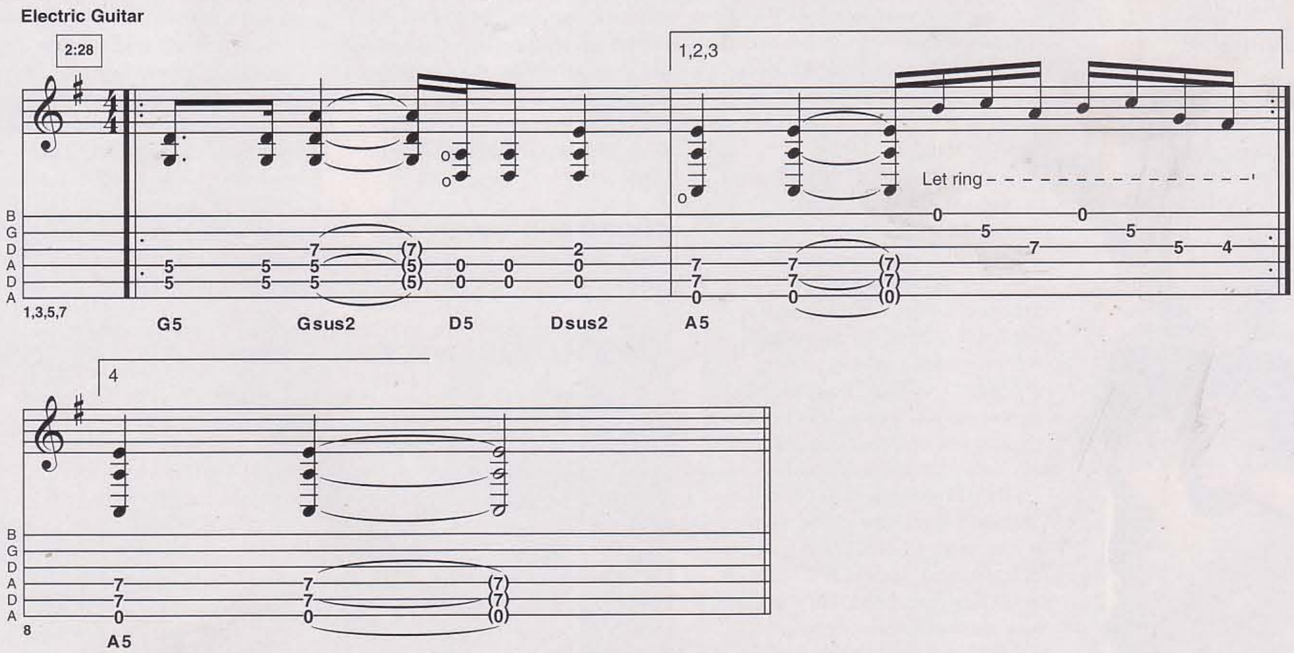
STAIND 'IT'S BEEN A WHILE' ELECTRIC GUITAR INTRO/VERSE



STAIND 'IT'S BEEN A WHILE' ELECTRIC GUITAR CHORUS



STAIND 'IT'S BEEN A WHILE' ELECTRIC GUITAR MIDDLE EIGHT



ON THE CD
TRACKS 24-25

24. Introduction
25. Backing track

Johnny Mandel's theme tune to the classic '70s TV series gets the GT fingerstyle treatment...

ERIC ROCHE
THE THEME FROM 'M*A*S*H'

GT RATING
MODERATE

Helps improve your:
- **Knowledge of chord voicings**
- **Fingerstyle technique**
- **Arranging skills**

"You will learn a lot about chords by exploring the many different voicings available"

YOUR GT TUTOR
■ **ERIC ROCHE**
See p16 for more info on all the GT tutors



TRACK RECORD
THE THEME FROM 'M*A*S*H' IS ORIGINALLY FROM 'M*A*S*H' BY JOHNNY MANDEL (1970)



NEW YORK COMPOSER and arranger Johnny Mandel has had a long and successful career in the 'business'. He began his musical career at the age of five (when his family discovered that he had perfect pitch) and spent his early years involved in the Big Band craze that swept the US during the Second World War. In the '50s he did extensive session work with the likes of Frank Sinatra, Tony Bennett, Chet Baker, Peggy Lee, Mel Torme, Andy Williams and countless others. He has also composed numerous film scores, including 'M*A*S*H' in 1970.

This month's fingerstyle lesson is based on my own arrangement of the theme tune to the '70s TV classic, 'M*A*S*H'. The series, which ran for 11 years (251 episodes), was the fictional account of the staff and patients of Mobile Army Surgical Hospital 8055. Commonly known by its politically insensitive title 'Suicide is Painless', the song was a number one hit for 'The Mash', although the song originally appeared on the Sony album 'M*A*S*H' by its composer, Johnny Mandel.

For this lesson I have arranged the tune in standard tuning with a capo at the second fret.

Generally there are a few simple rules to which I adhere when arranging a tune for instrumental fingerstyle guitar, and the original chord changes are my starting point. From there I can explore various voicings around the neck that will enable me to play the melody at the same time. A chord voicing is just a more technical term for a chord shape: by rearranging the notes in a chord (chord tones) you can find different versions of any chord. They all share the same basic harmony but each one will bring out a particular aspect of the chord. Depending on how many notes you use you can also create different textures. Some voicings can be sparse and empty sounding, while others can be very full and rich. Each voicing will produce its own distinctive effect. You will learn a lot about chords and harmony by exploring the many different voicings that are available on the guitar fingerboard. Any good music store will have a range of titles on the subject, however if you want to really explore it check out 'Chord Chemistry' by Ted Greene (Dale Zdenek Publications).

CHORD CROSSOVER

Once I have established the chord changes and voicings I practise playing the melody around the neck. This way I can start to discover points where the chord shapes and melody cross over. There will always be a number of points where this happens so there will often be some choice available. At this level of arranging it is important to keep the melody above the chords. This allows to melody to 'sing out' above the bass line and harmony. Remember, the tune is the most important part of the song/piece. If you bury the melody inside the chords it can get lost.

Once I have decided on the basic set of changes and fingerings for the chords and melody I will explore the possibility of moving bass lines and simple chord substitutions. These are included only if they allow the melody to remain on top. With open strings (particularly in the bass line) you can smooth over some difficult chord changes.

This month's transcription shouldn't present any real difficulty. When arranging fingerstyle tunes you should try to capture the most distinctive aspects of the tune. By including these features you can bring the tune to life. In fact, TV themes are a great way to explore this style of guitar arranging and are sure to entertain. GT

SOUND ADVICE
ERIC'S GTCD GEAR

FOR THIS RECORDING I used my Lowden O25 custom model with Redwood top and rosewood back and sides. The guitar was recorded direct to hard disk via its under-saddle Fishman Natural One piezo pick-up with a Matrix pre-amp. The strings are phosphor bronze-coated by D'Addario. Fingernails are by Sally Hansen, available from your local chemist! This piece is open to a lot of interpretation (as with pretty much all music) so be sure to try to work your own slant into your performance, paying particular attention to the sounds of the various chord voicings.



M*A*S*H: making their debut GT appearance...

PICTORIAL PRESS

INSIDE KNOWLEDGE

CAPO NOTATION
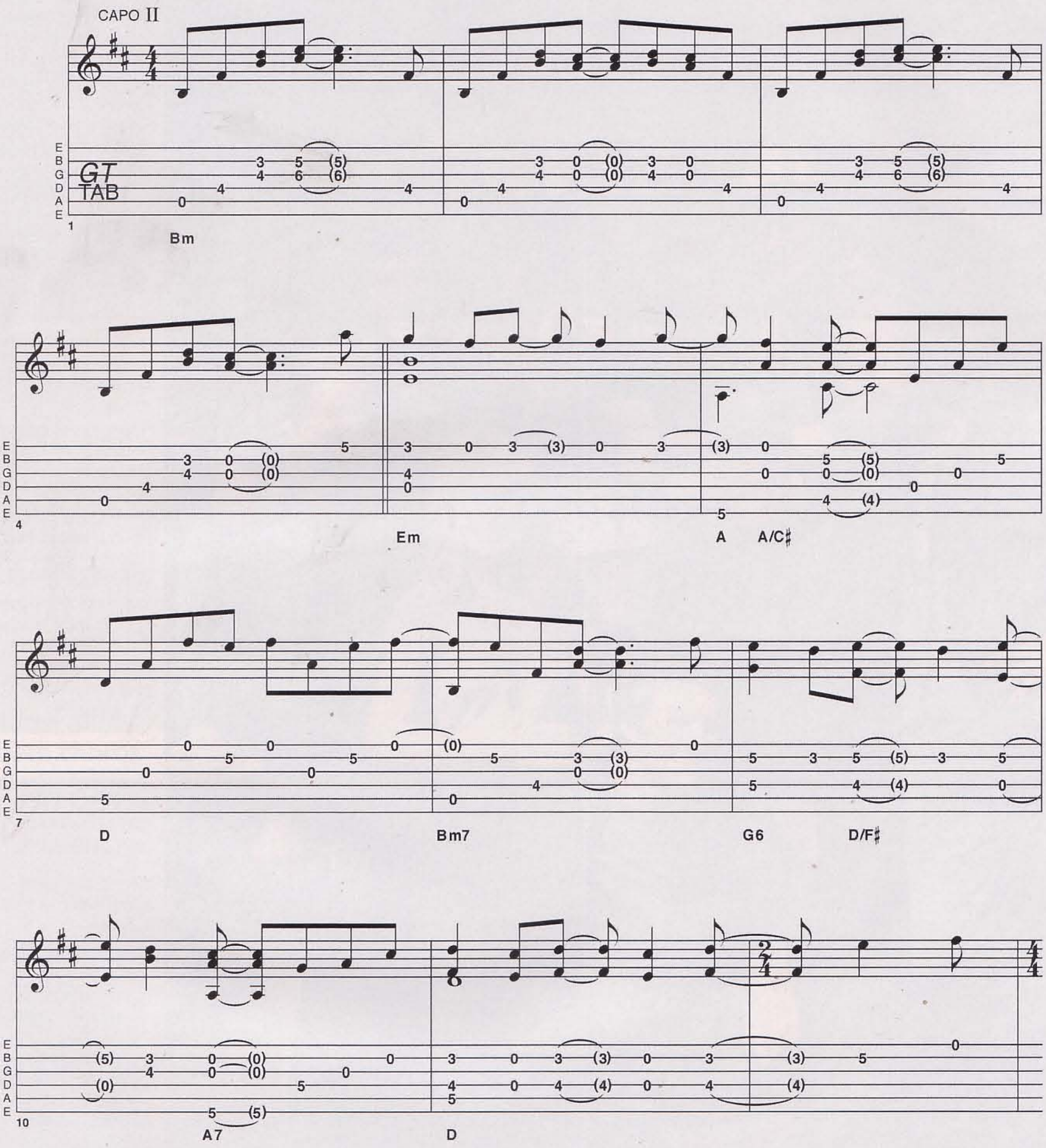
The notation of music for guitar and capo is unique and may be unfamiliar to some of our readers. The system is an 'actual fret' system: the numbers on the tab stave are the actual fret numbers as they relate to the nut of the guitar. In other words, the number '4' in the tab stave is the fourth fret on the neck, not the fourth fret above the capo. This system comes into its own when you move further up the neck away from the capo. In these circumstances the player can better find their bearings by finding obvious landmarks like the 12th and 7th frets. Notes played on open strings will appear as a 0 in the tab. In this month's tune there should be no 1s or 2s in the tab stave. These numbers are obviously redundant because of the capo at the second fret.

PRO TIPS

CHOOSING AND EXPLORING TONE
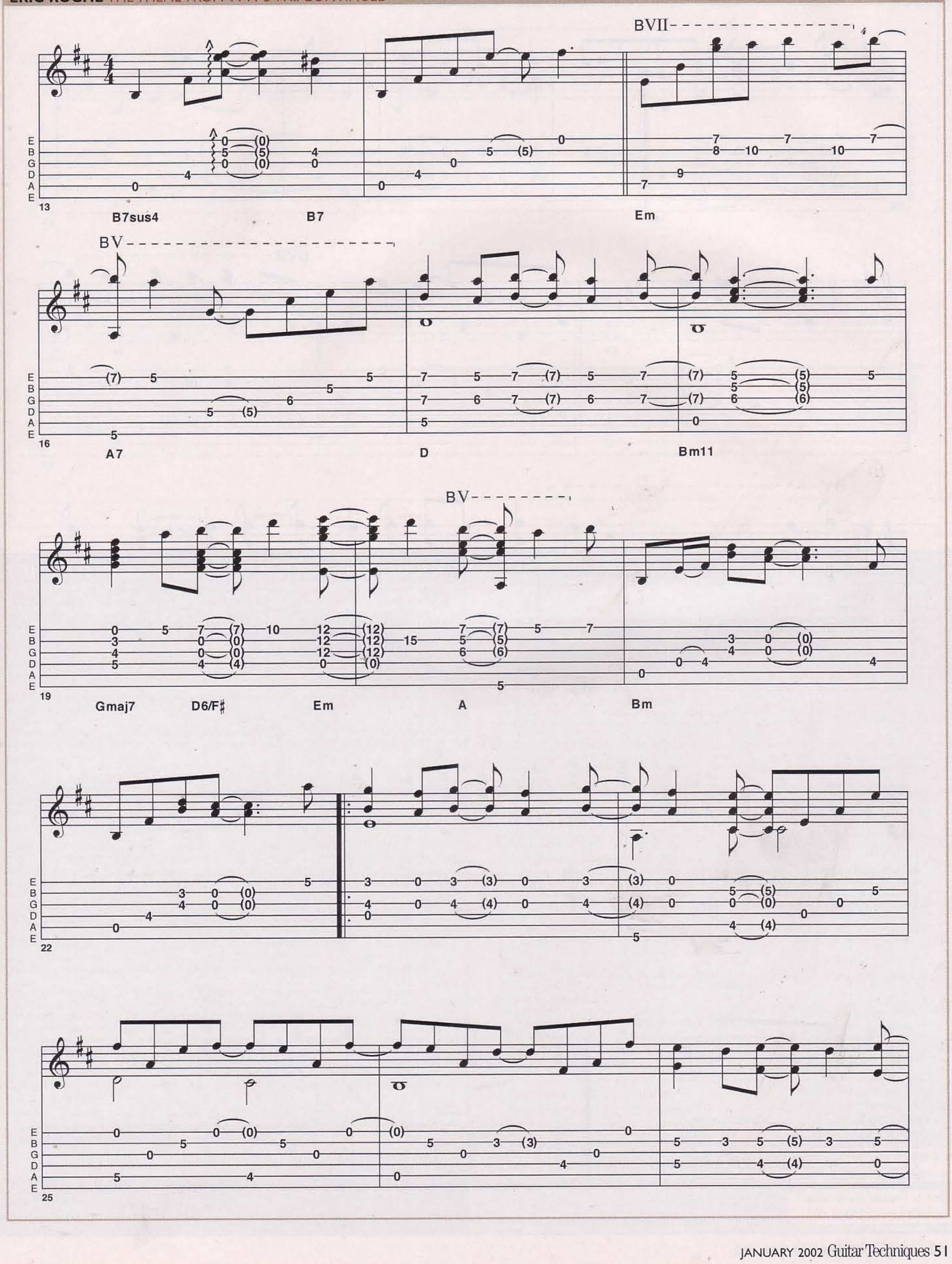
You can explore the infinite variety of tone by using different combinations of flesh and fingernail on your plucking hand. By playing along different points on the strings you can also find a wide spectrum of tonal colours. This variety can by used to create a greater sense of 3D depth to your playing: some notes can be brought out in front, others pushed into the background and so on.

ERIC ROCHE THE THEME FROM 'M*A*S*H'
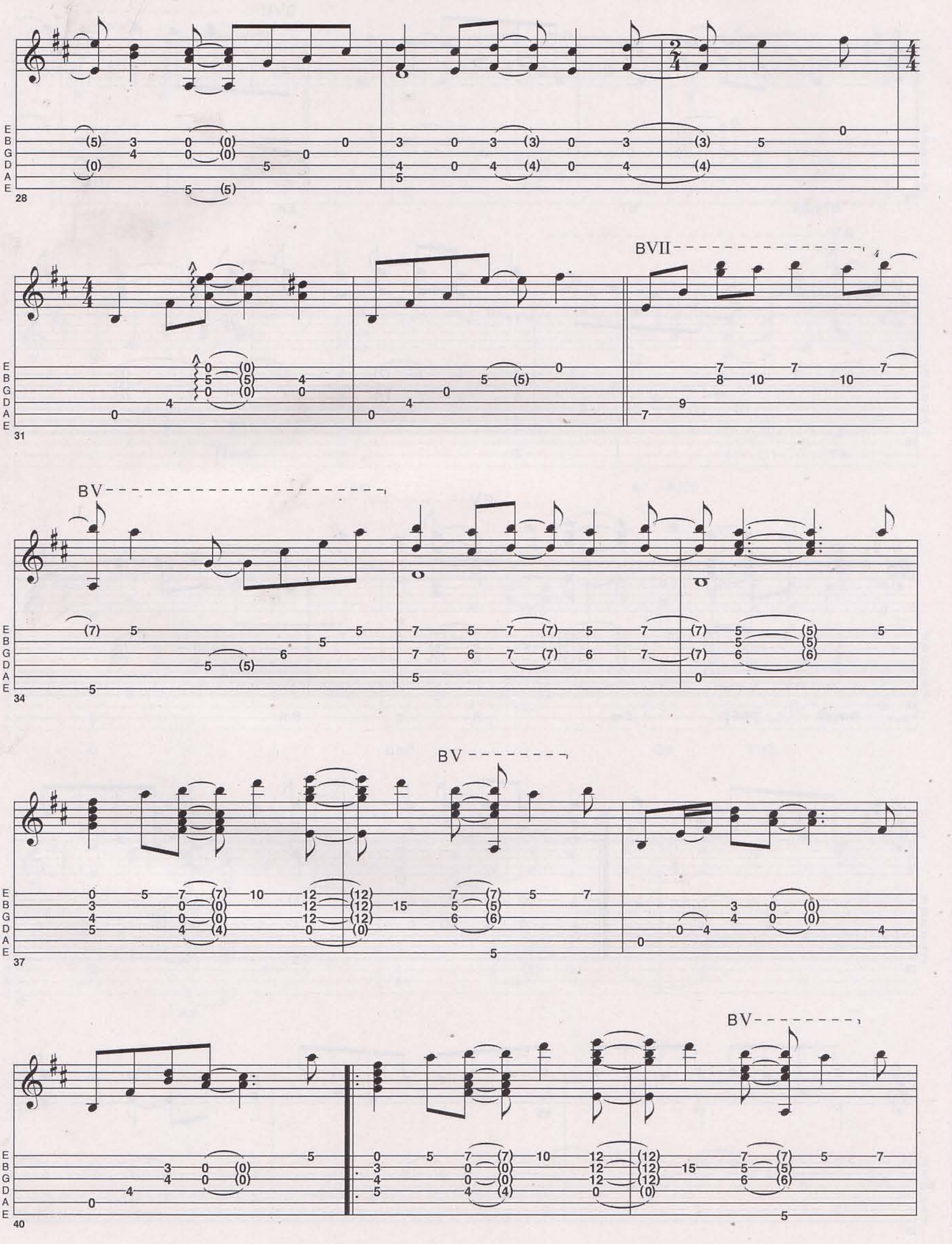




ERIC ROCHE THE THEME FROM 'M*A*S*H'... CONTINUED

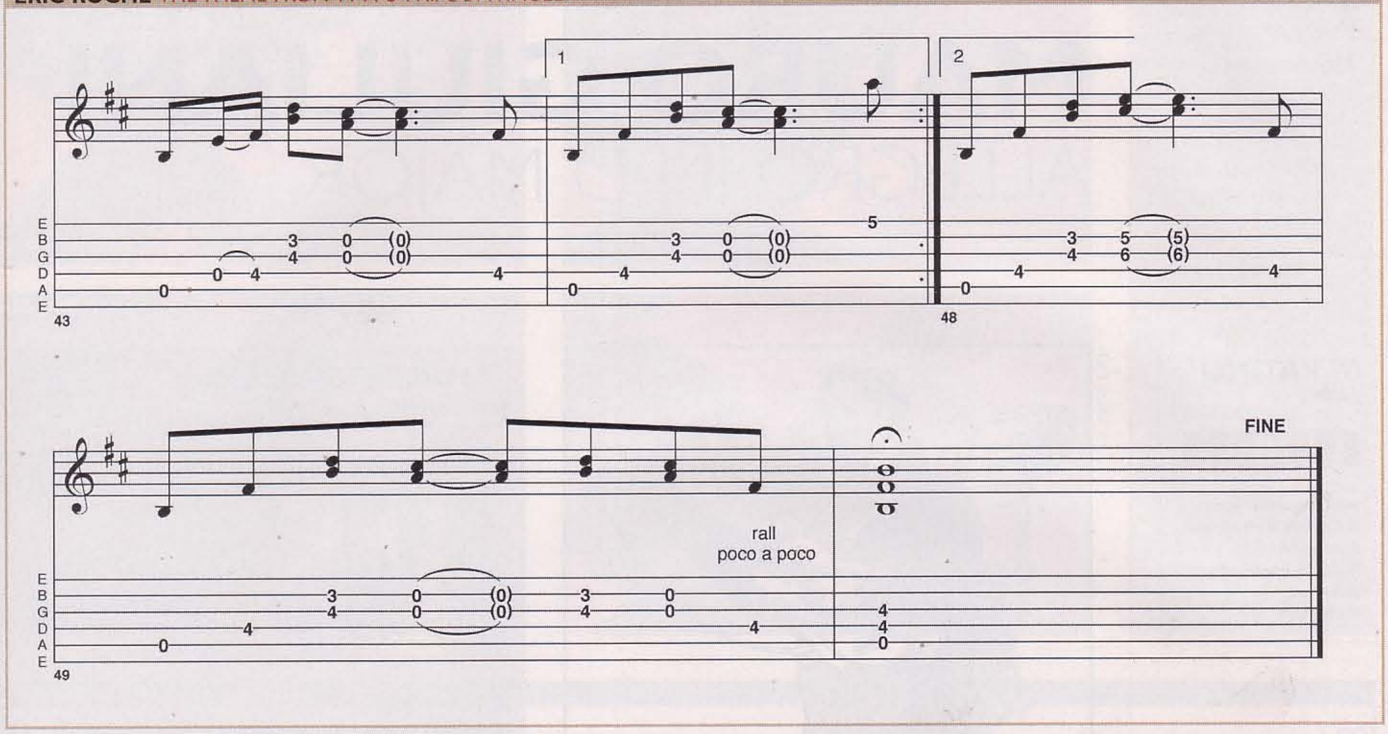


ERIC ROCHE THE THEME FROM 'M*A*S*H'... CONTINUED





ERIC ROCHE THE THEME FROM 'M*A*S*H'... CONTINUED



ON THE CD
TRACKS 26-27

26. Introduction
27. Full track

℗ 2001 Widdle Music

Understanding the importance of preparation is key to a successful performance – as this piece demonstrates...

MAURO GIULIANI
ALLEGRO IN D MAJOR

GT RATING
EASY

Will improve your:
■ Co-ordination and dexterity
■ Scale knowledge
■ Arpeggio technique

"This is a good example of the music Giuliani wrote for students of the guitar, containing many ideas to develop dexterity and co-ordination"

YOUR GT TUTOR
■ RICHARD STOKKEREIT
See p16 for more info on all the GT tutors



PICTORIAL PRESS



Mauro Giuliani: a prolific composer for classical guitar

The Austrian capital, Vienna, was the centre of the musical world during the classical period. All the great composers of the time – Mozart, Haydn, Beethoven and Schubert to name but a few – either lived or spent time in Vienna. The guitar was a very popular instrument and many of its finest exponents were attracted to Vienna due to a great demand for guitar tuition. Mauro Giuliani (1781 – 1829), one of the greatest guitar virtuosos the world has ever known, moved to Vienna in 1807 and established himself as a teacher and recitalist to the Viennese nobility.

Giuliani was one of the most prolific composers for the guitar, composing over 300 works ranging from student works through to highly virtuosic concert pieces, including several concertos. This piece, taken from a set of 32 pieces entitled 'Papillons' is a good example of the kind of music Giuliani wrote, containing many ideas to develop dexterity and co-ordination in both hands.

The opening four-bar phrase starts with a two-voice idea in bar 1. Note that the bass voice is a descending D major scale, in a broken, 16th-note pattern which drives towards bar 2. At this point the interest moves to the essentially scalar melody line. Harmonically, there is a move towards A major (the dominant) – this is indicated by the presence of the G# in bars 3 and 4. The opening phrase is then repeated but ends with a D major cadence in bar 8. The next eight bars continue with another predominantly scalar idea: this time the key of A major is firmly established. After this there is a melodic idea played on the first string and based around repeated open Es (always prepare your fingers early).

FIGURE 1 shows the second beat of bar 16. While the open Es are being played on the first and sixth strings, the first and fourth fingers hover above frets 7 and 10 respectively of the first string. In **FIGURE 2** the first and fourth fingers have been placed simultaneously on frets 7 and 10 of the first string. It makes for good preparation to place the seventh-fret B at the same time as the 10th-fret D, as it is needed immediately afterwards.

In **FIGURE 3** the fourth finger has pulled off the D to reveal the seventh-fret B. **FIGURE 4** shows the end of this second beat of bar 16: the first finger has been lifted off – not pulled off – the seventh-fret B to reveal the open first string. **FIGURE 5** shows the first beat of bar 17. At this point the first and fourth fingers are hovering above the fifth-fret A and ninth-fret C#, and so the whole process described above is repeated again and again for each of the 16th-note groups in bars 17 – 19. An arpeggio section appears in bars 20 – 23 that leads into another scalar passage. From bar 28 onwards we have a repetition of the opening eight bars and a firm cadence in D bringing the piece to a close. This well-crafted piece contains much repetition but has a coherent musical structure. The tempo indication is 'allegro', which means 'in a lively tempo', so a fairly quick speed should be aimed for. Practice using a slow tempo at first, giving consideration to both left and right hand fingerings. GT

MAURO GIULIANI
RECOMMENDED LISTENING



GIULIANI'S GRAND OVERTURE Op 61 is one of his most famous and widely performed works. It contains many of the ideas associated with his mature style and – although technically very challenging – is well worth checking out.

■ **TOP PICK**
■ **Stuart Weber** 'Evening In The Country' (above)

FIGURE 1
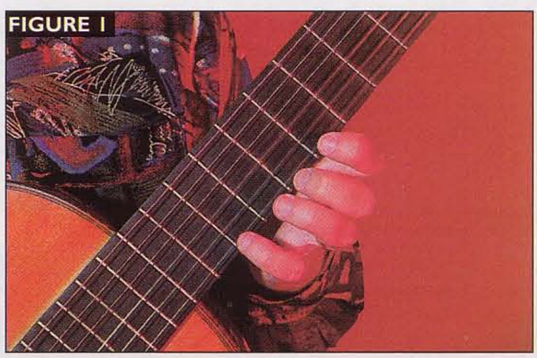


FIGURE 2

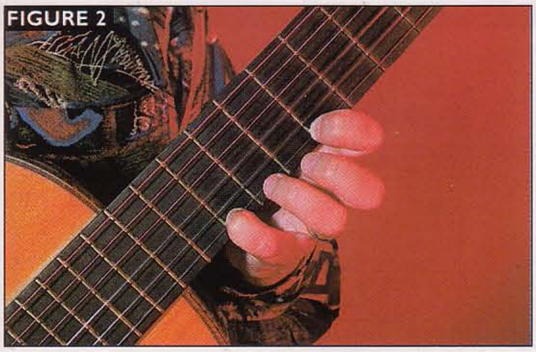


FIGURE 3

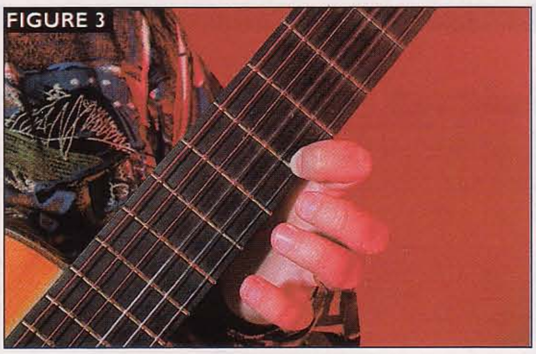


FIGURE 4
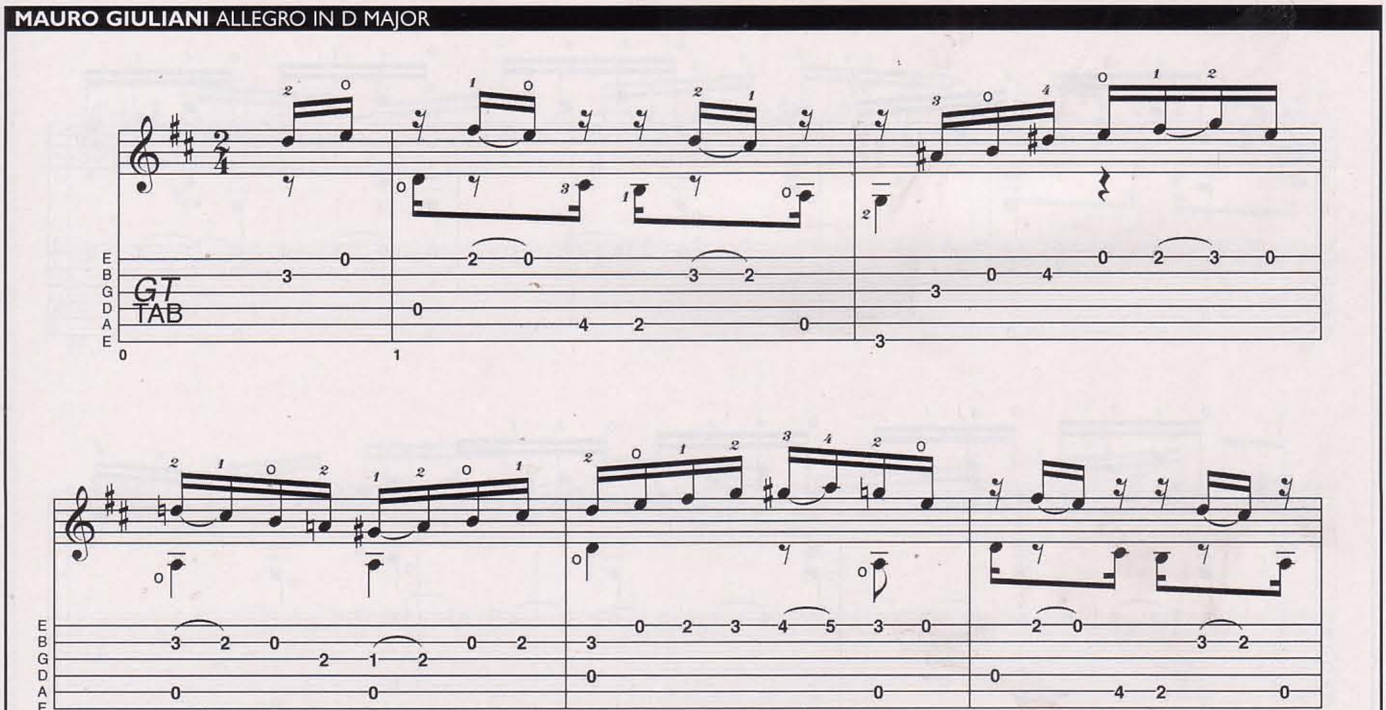


FIGURE 5
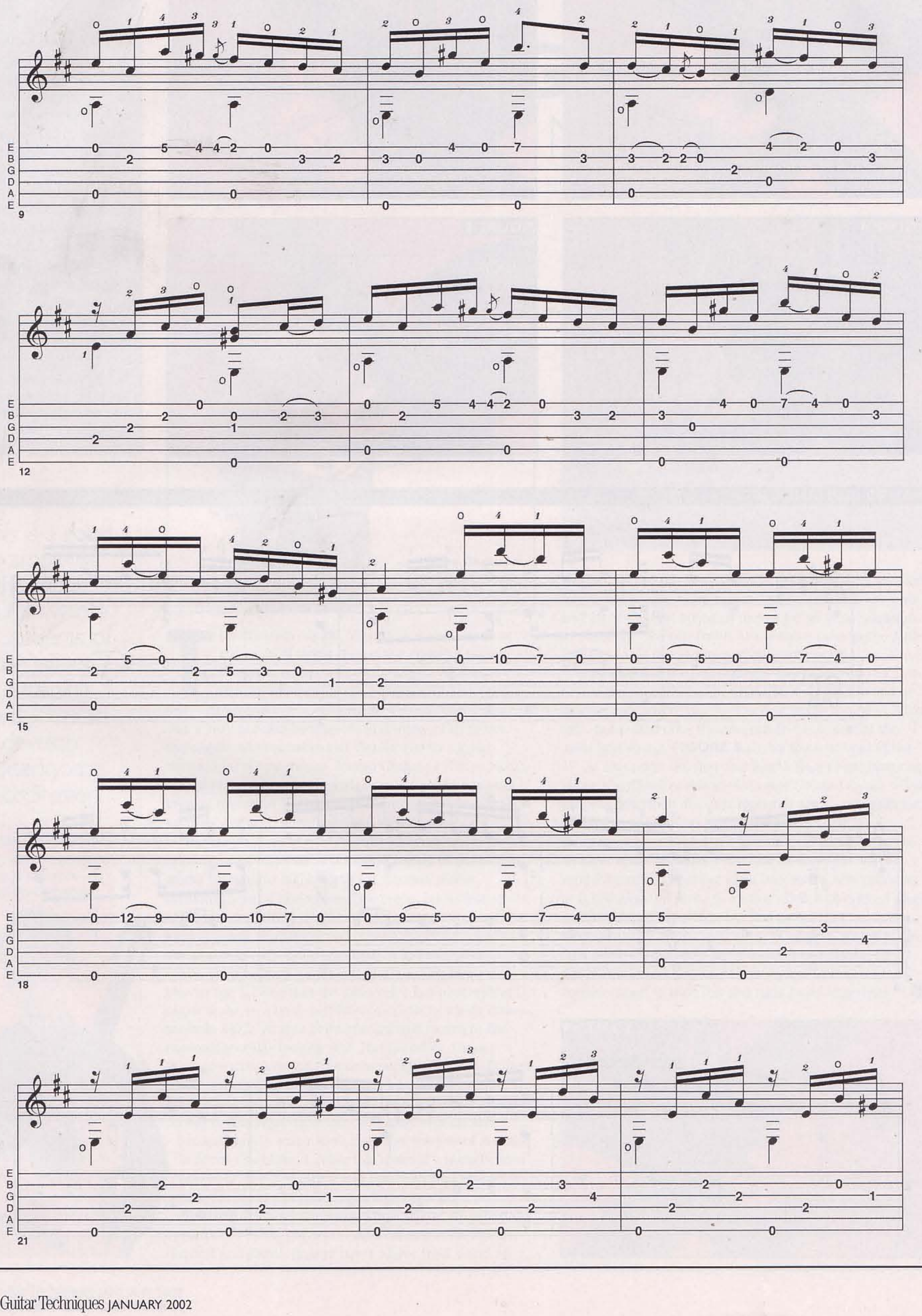


PRO TIPS

Fingerings are of the utmost importance in the practice and playing of any piece. If inherently bad fingerings are not brought into check for a long period of time they can be very difficult to 'un-learn', so to speak. When looking at fingering indications (such as the ones I have given here) always consider why a particular fingering has been chosen as well as its benefits and drawbacks, but don't be afraid to experiment with your own. We are all different and what works for one person may not necessarily work for another.
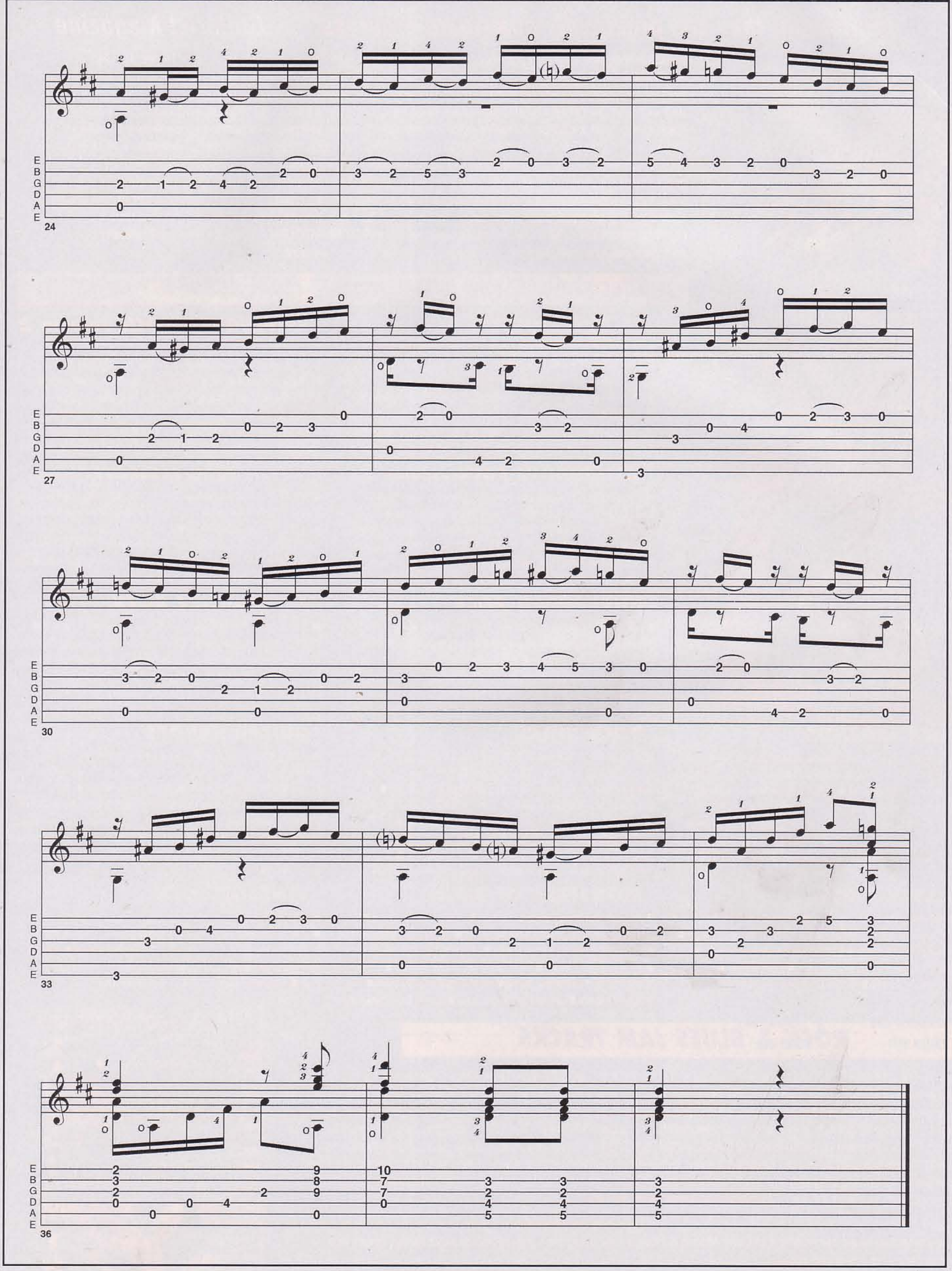
MAURO GIULIANI ALLEGRO IN D MAJOR



MAURO GIULIANI ALLEGRO IN D MAJOR... CONTINUED



MAURO GIULIANI ALLEGRO IN D MAJOR... CONTINUED



ON THE CD
TRACKS 28-30

28. Introduction
29. Full track
30. Backing track

Add a dash of Santana, Moore and Johnson to your standard minor blues soloing...

BLUES MUTATIONS PART II

GT RATING
EASY-MODERATE

Will improve your:
- Scale knowledge
- Ear

REDFERNS

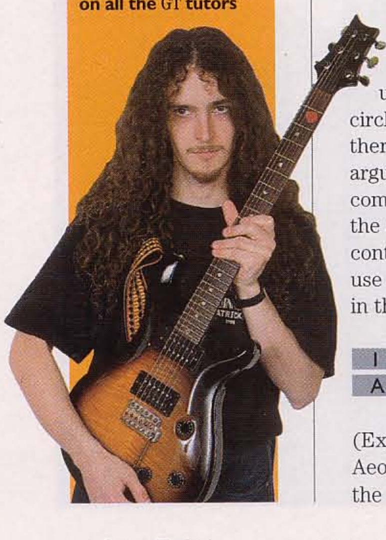


Carlos Santana: a major exponent of mutated blues

"This scale comprises all the notes of the A minor pentatonic plus two more"

YOUR GT TUTOR
- GUTHRIE GOVAN

See p16 for more info on all the GT tutors



Last month we looked at a basic dominant blues and explored ways in which you could solo over it using pentatonic (five-note) scales. This time, it's all about how to improvise with seven-note scales...

To be more precise, we're going to be making full use of the Aeolian mode – also known, in polite circles, as the natural minor scale. As you may be aware, there are several different minor scales, but this one is arguably the most 'normal'-sounding of them all. It comes from taking the notes of a major scale and using the sixth note as the root. For instance, a C major scale contains the notes C, D, E, F, G, A and B, so you could use those same notes to construct a natural minor scale in the key of Am:

1	2	♭3	4	5	♭6	♭7
A	B	C	D	E	F	G

(Expressed this way, you can see which notes of the A Aeolian mode are different from their equivalent notes in the A major scale.)

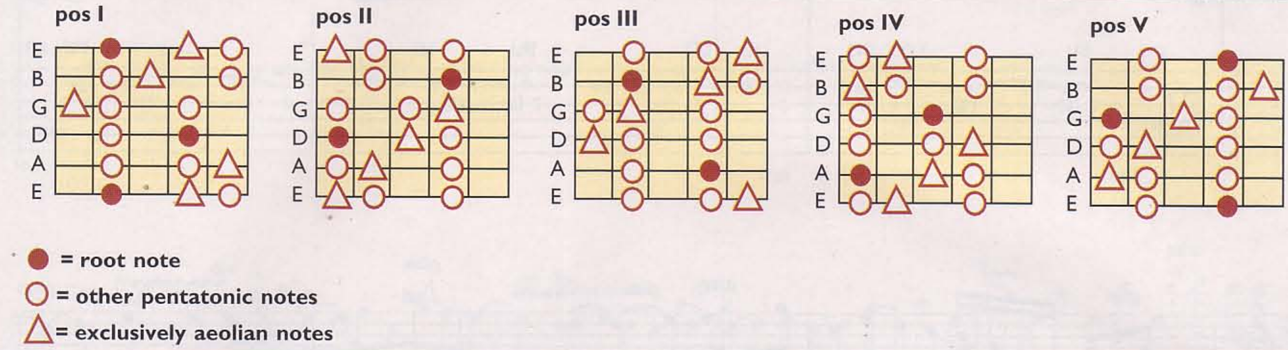
A FOR AEOLIAN

This scale comprises all the notes of the A minor pentatonic plus two more – the 2 and the ♭6. From the blues-playing perspective, it's probably best to start out using the old pentatonic shapes as templates for these new fingerings, treating the extra notes as optional 'twiddly' notes. There's a lot more to modal playing, but this is certainly an interesting and painless way to start exploring the idea. **Figure 1** shows you how the five pentatonic shapes look with the missing Aeolian notes filled in...

So, where would we use this scale? The most obvious context is the minor blues format, sticking within the I-IV-V progression. In other words, last month's dominant blues used the three chords of A7, D7 and E7, so this month's minor blues uses Am, Dm and Em in their place. If we look at the notes which make up each of these chords, we'll see why the A Aeolian is such a fine choice:

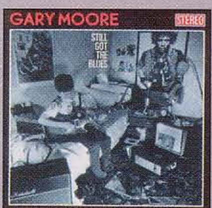
Am contains	A	C	E
Dm contains	D	F	A
Em contains	E	G	B

FIGURE 1 PENTATONIC SHAPES WITH EXTRA AEOLIAN NOTES



A MINOR CASE OF THE BLUES

RECOMMENDED LISTENING



THE MINOR BLUES is a very common progression, so there's no shortage of good listening material – it's a good idea to pick a few tracks (at whatever tempo you find most comfortable) and jam along with them, experimenting with the Aeolian mode in different contexts. One good example might be 'All Your Love', from the classic John Mayall 'Bluesbreakers' album, or any BB King rendition of 'The Thrill Is Gone'. If you want to try the scale over a more ambitious chord progression, you could try one of the Gary Moore ballads – perhaps 'Still Got the Blues', from the album of the same name. You'll be surprised by how melodic those extra two notes can make you sound!

- **TOP PICKS**
- **Gary Moore** 'Still Got the Blues'
- **John Mayall** 'Bluesbreakers'

So these three chords, between them, contain every note in the whole scale!

In theory, this means that you could use any one of those seven notes over any one of the three chords in the progression, but it's worth learning which notes are particularly good for each chord, so you can sound that little bit more melodic and tasteful...

Over Am, for instance, the notes of A, C and E sound perfect – they're actually contained in the chord so they're good notes to land on at the end of a phrase. The other two notes of pentatonic origin (D and G) sound a little less stable – in a 'question and an answer' phrase, you could probably end the 'question' on a D, but you'd most likely want to end the 'answer' on a chord tone to resolve the tension. This leaves the two specifically Aeolian notes; you'll find that the F is only a semitone away from a perfectly good chord tone, so it almost sounds 'wrong' if milked excessively! The B, on the other hand, has a sweeter quality about it – you could use it to add a jazzy flavour to an otherwise conventional blues lick, as you'll hear in the playing of Gary Moore, Carlos Santana and Eric Johnson, among others.

MODE OVERLOAD

Over the Dm, it's a rather different story – F and D have never sounded so good; B still has that colourful jazzy quality, but now it's joined by E. The note most worth avoiding now is G... but check out how G redeems itself over Em (the V chord)... The moral of this story must surely be, "Always listen to the chord you're playing over!"

Modal playing such as we've seen here opens up some intriguing avenues for the blues player keen to expand on the traditional repertoire of pentatonic licks, which can become a little overused. Used inappropriately, however, a mode can produce a higher proportion of 'bad' notes than you would get from a humble pentatonic, so tread warily and make sure you know what you're about to do before you actually do it! The above statements about which notes work over which chords are all true, but rather than memorising them all parrot-fashion, you should let your ear be the judge of how good any given note sounds. GT

SOUND ADVICE

HONING THE BLUES TONE

THERE ARE TWO distinct guitar sounds on the GTCD demo this time around. As with last month's demo, the clean rhythm sound was recorded using the middle pick-up (an EMG single coil) on Phil's MusicMan Luke, run through the 'Clean 1' channel of a Marshall JMP1 preamp with the following settings:

Vol	Gain	Bass	Mid	Treb	Pres	Bass Shift
20	8	6	1	2	3	In

For the solo, I used a Fret King Corona, with the pick-up selector set to position 4 (offering a blend of the soapbar-style pick-up in the bridge position and the Fender-style single coil in the middle). I started with the tone pot rolled all the way down, and brought it up to about 3 after a chorus or so – you can hear the overall tone on the CD starting out with a very 'nasal' quality, and then brightening up a little...

Amp-wise, we stuck a Rode mic in front of our trusty Cornford Harlequin, which was set as follows:

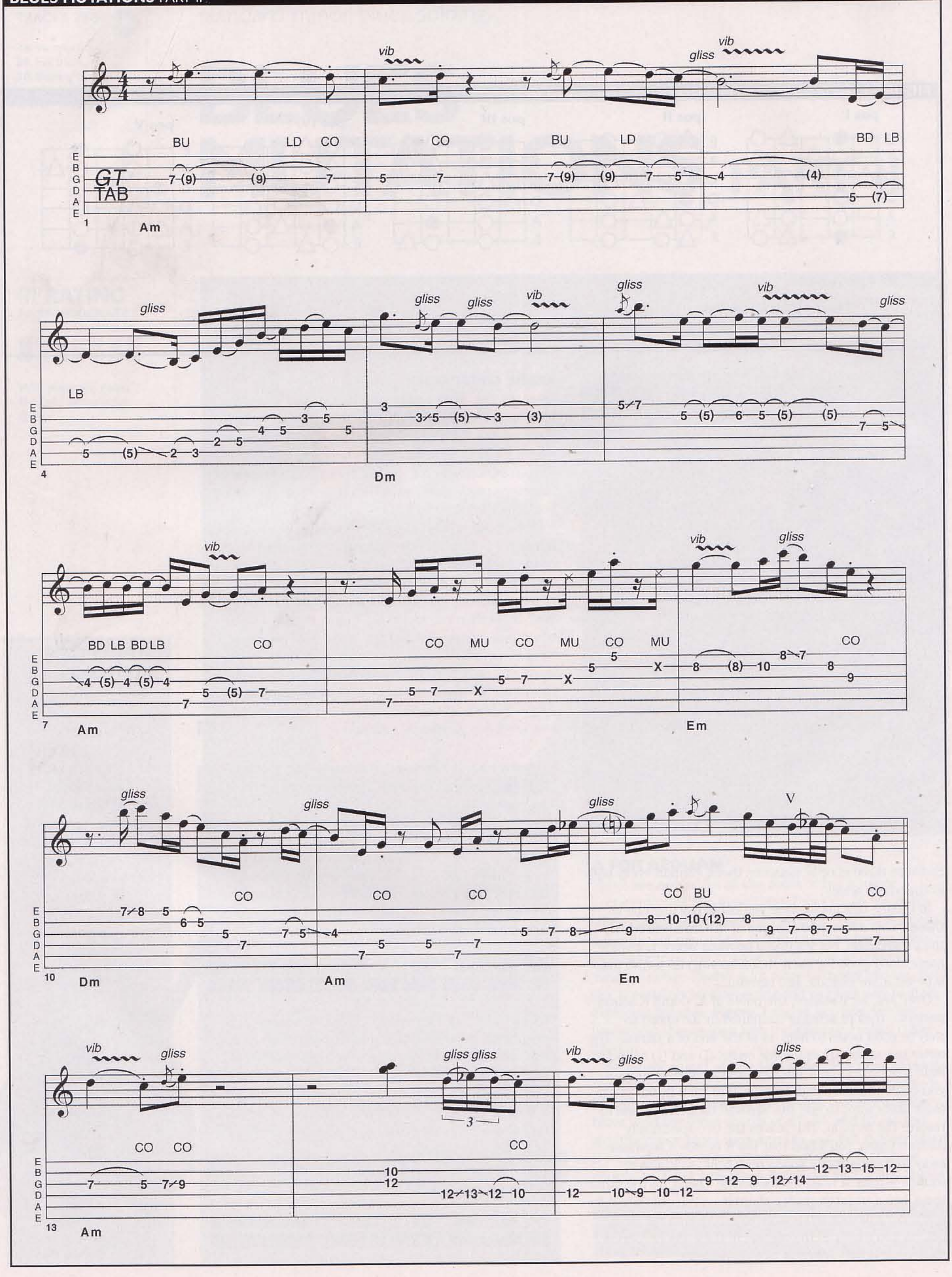
Vol	Bass	Treb	Master	Switch
9	7	6.5	3	Up

PRO TIPS
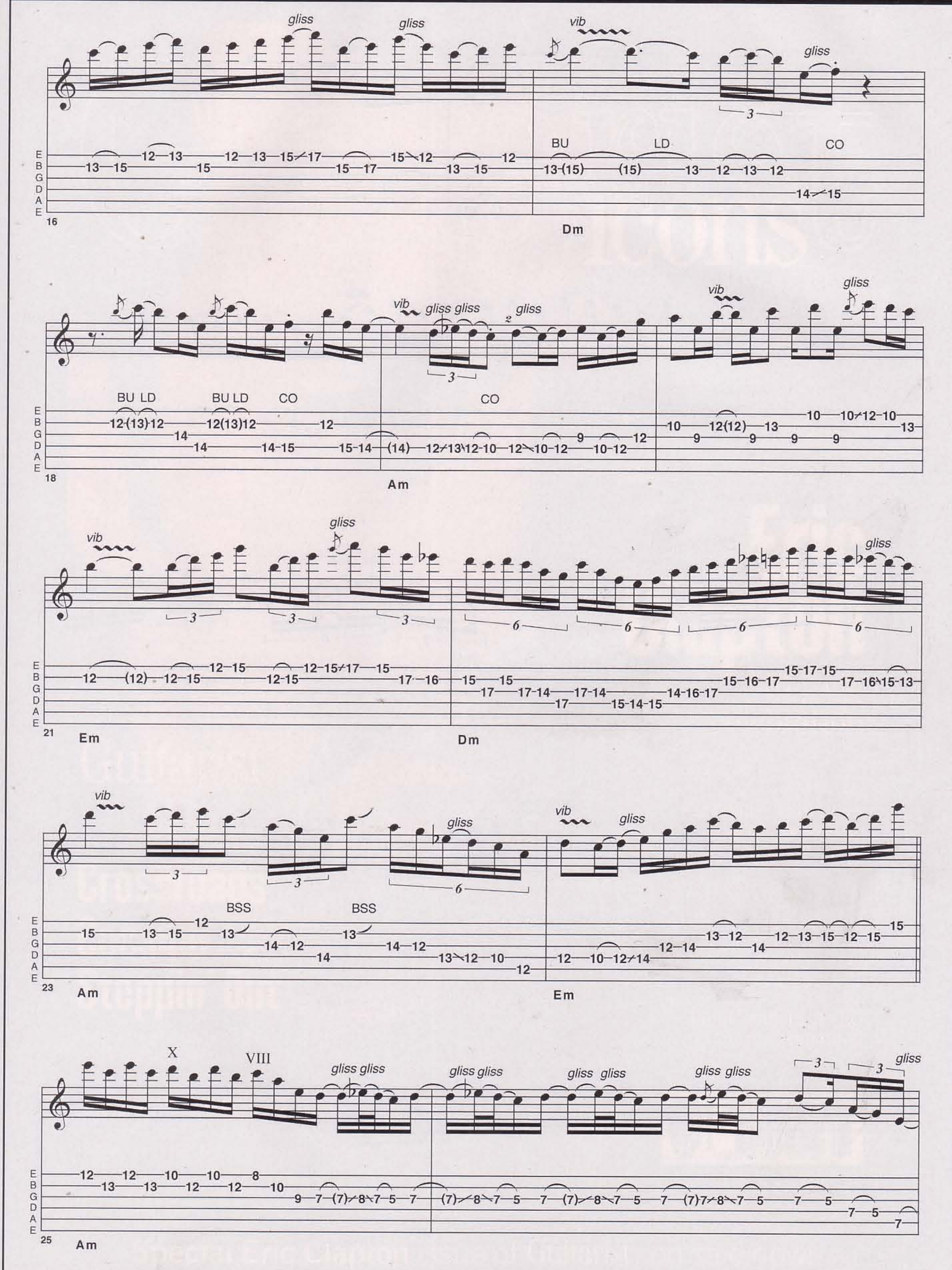
THE BLUES SCALE

You may have spotted a few 'funny' notes in the transcription of the CD demo (Example 2). Don't panic, though – with the exception of the F# passing tone in bar 36 they're all part of the blues scale. The blues scale differs from a minor pentatonic only in its inclusion of a ♭5 – which is E♭ in this month's A minor context – so its formula would be: 1, ♭3, 4, ♭5, 5, ♭7. This extra note can sound pretty bad if it's used in the wrong place, so think of it as a way to approach a normal 4 or 5, rather than a 'good' note in its own right. Hopefully the licks from the transcription will give you some ideas on where to use ♭5s – see bars 11-12, 22-23, 25-26 and 31-32 for more specific examples.

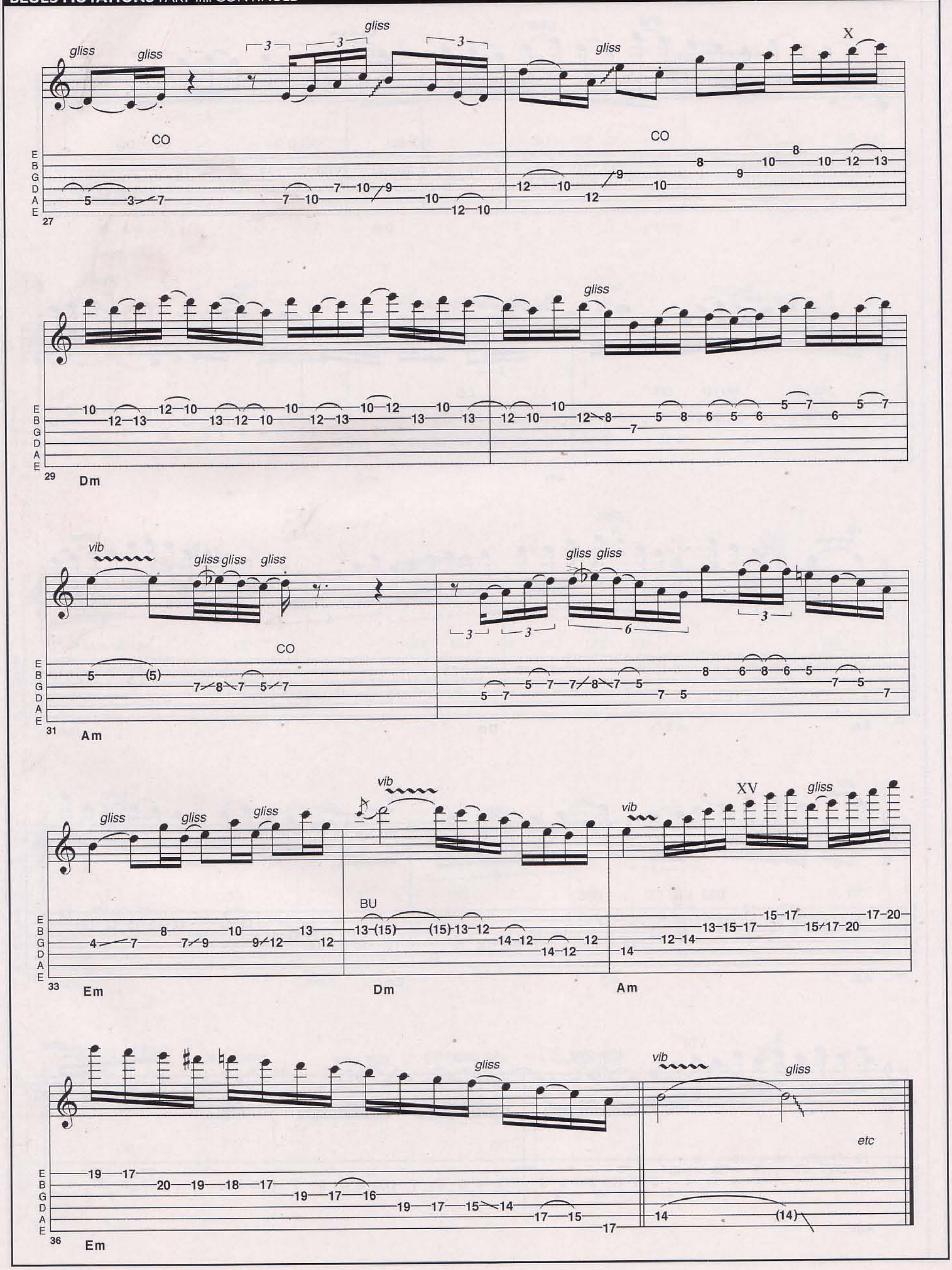
BLUES MUTATIONS PART II



BLUES MUTATIONS PART II... CONTINUED



BLUES MUTATIONS PART II... CONTINUED



ON THE CD
TRACKS 31-33

31. Introduction
32. Full track
33. Backing track

Hone your rhythm and timekeeping skills with this Lynyrd Skynyrd-flavoured swing workout

SOUTHERN-STYLE RHYTHM

GT **RATING**
MODERATE

Will improve your:
- Timing
- Rhythm
- Job prospects!

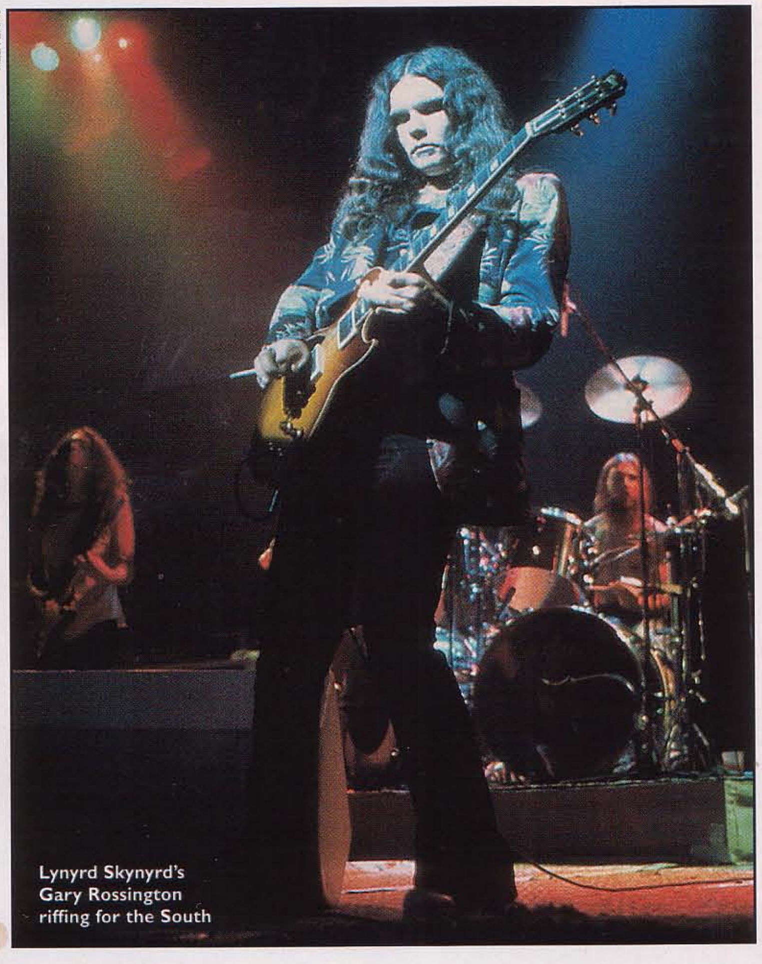
"Swing rhythms are one of the most challenging aspects of rhythm guitar playing"

YOUR GT TUTOR
- DAVE KILMINSTER

See p16 for more info on all the GT tutors



REDFERNS



Lynyrd Skynyrd's Gary Rossington riffing for the South

It's a sad fact that guitarists practice soloing 95 per cent of the time with rhythm playing taking up the remaining five per cent. However, for most of us in the real world 95 per cent of your rehearsing/gigging/recording time is spent playing rhythm with (if you're lucky) a short and sweet (maybe even tasteful!) solo every couple of songs or so. Well, it's never too late to sort things out, so this month we're going to make friends with our metronomes and learn to groove, Southern style.

SOUTHERN DEDICATION

I've dedicated the piece to Lynyrd Skynyrd, surely one of the most unfortunate bands ever in terms of their share of tragedy. Having lost lead singer Ronnie Van Zant and guitarist Steve Gaines (plus his sister Cassie, one of the group's backing vocalists) in a plane crash they suffered yet another loss when guitarist Allen Collins (who co-wrote a large proportion of their material with Ronnie Van Zant) was left paralysed following a car crash which also killed his girlfriend. He died a few years later from respiratory failure after a two-album collaboration with fellow Skynyrd guitarist Gary Rossington under the name the Rossington-Collins Band. Ed King, who played six-string on Skynyrd's first three albums and completed the original three-guitar line-up was to rejoin the remaining members for the tribute album 'Southern By The Grace Of God' in 1987. His last appearance on a Skynyrd album was on the 1975 album 'Nuthin' Fancy' (also the last time original drummer Bob Burns was to appear on a Skynyrd album – he was replaced by Artimus Pyle). In their time, though, they produced some classic albums ('The Very Best Of Lynyrd Skynyrd' is unmissable) and, of course, the tracks ' Sweet Home Alabama' and 'Free Bird', which will surely live on forever...

SULTANS OF SWING

For our purposes, this tune is a typical swing in A minor, and if you're familiar with Southern rock bands like Lynyrd Skynyrd, Molly Hatchet and ZZ Top you won't find too many surprises. What is surprising, though, is the number of guitarists who can't 'swing', so to begin with let's take a look at what a swing rhythm actually is.

The tune is written in 12/8; this is not the only swing time signature but it's probably the most common. 12/8 means that there are 12 eighth-notes (quavers in England) to every bar; this is generally counted 'one-and-a, two-and-a, three-and-a, four-and-a'. You'll notice that, phonetically, there are 12 syllables to correspond with each quaver (or eighth-note). Picking-wise, it's down for the first two quavers, up on the third, down again for the next two quavers, up again on the sixth, and so on. Here's what it looks like:

One-and	a	Two-and	a	Three-and	a	Four-and	a
Down	up	Down	up	Down	up	Down	up

This provides the swing necessary for today's tune. A

SOUTHERN SWINGERS
RECOMMENDED LISTENING



Southern rock can be seen as a hybrid of the heavy blues-rock of the late '60s as well as honky tonk and country. The great Southern rock bands of the early 1970s were the Allman Brothers, Lynyrd Skynyrd and – albeit in a more bluesy vein – ZZ Top. Skynyrd, with their three guitarists, were a muso's dream and produced the genre's outstanding albums, while Molly Hatchet, The Outlaws, the Marshall Tucker Band, Black Oak Arkansas, Blackfoot and .38 Special are other vintage Southern rockers worth a listen.

- **TOP PICKS**
- **Lynyrd Skynyrd** 'Second Helping' (above)
- **Molly Hatchett** 'Flirtin' With Disaster'

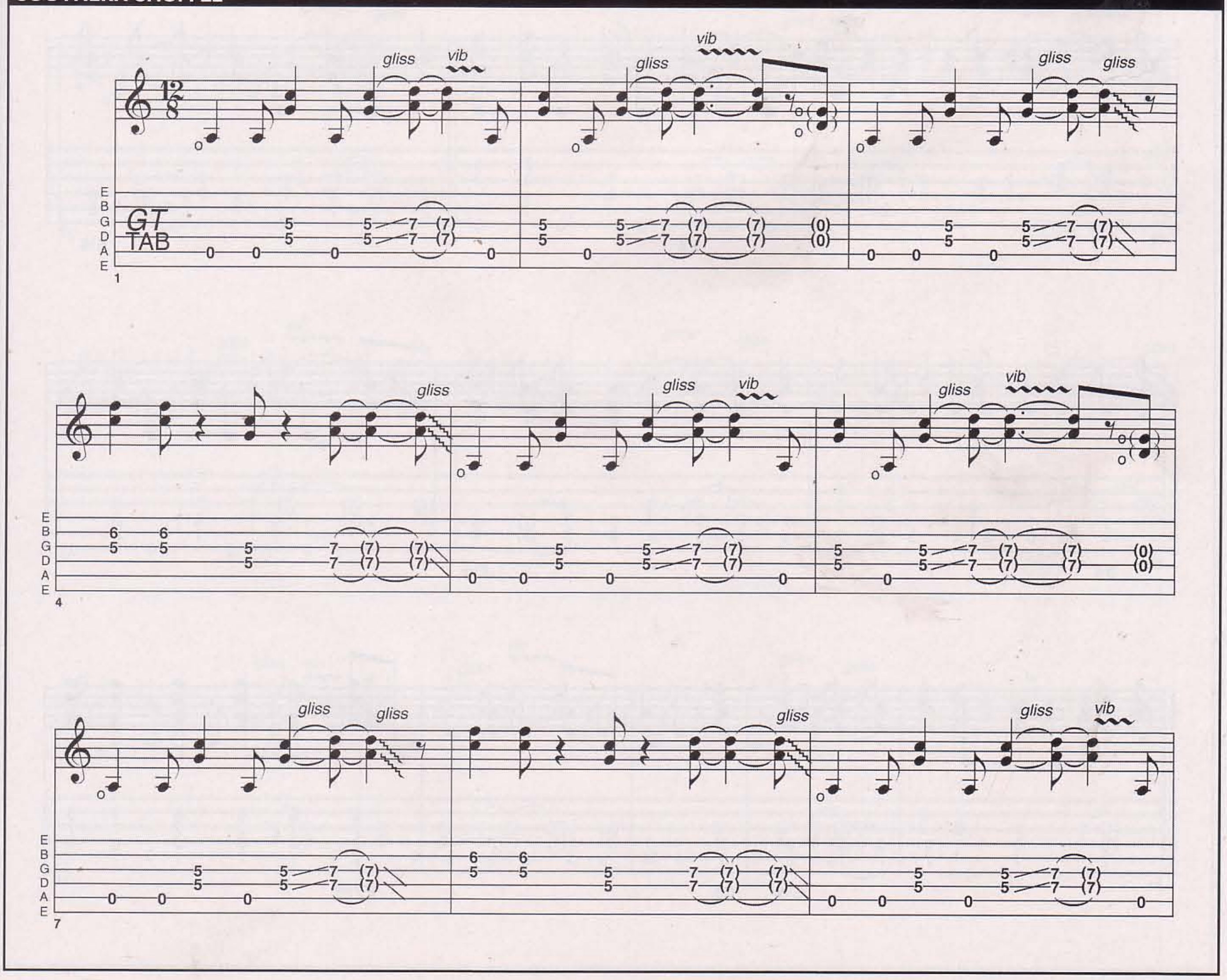
good thing to practice is to set up a metronome (that thing covered in dust on the shelf) at about 80bpm and try playing a single note (let's say the C on the A string) to the above rhythm. Pay particular attention to the click, tap your foot along with the beat to help you sync up and see how it feels to play this rhythm.

GOT RHYTHM
The only place where this picking hand movement changes is in bar 24. Play the first open E string with a downstroke and then all subsequent E7#9s with an upstroke. The rest of the piece should be straightforward enough. As I mentioned before, swing rhythms (especially slow ones) are one of the most challenging aspects of rhythm guitar playing, so this little exercise may take some working on before it becomes second nature. And remember, you'll always get work if you're a great rhythm player!

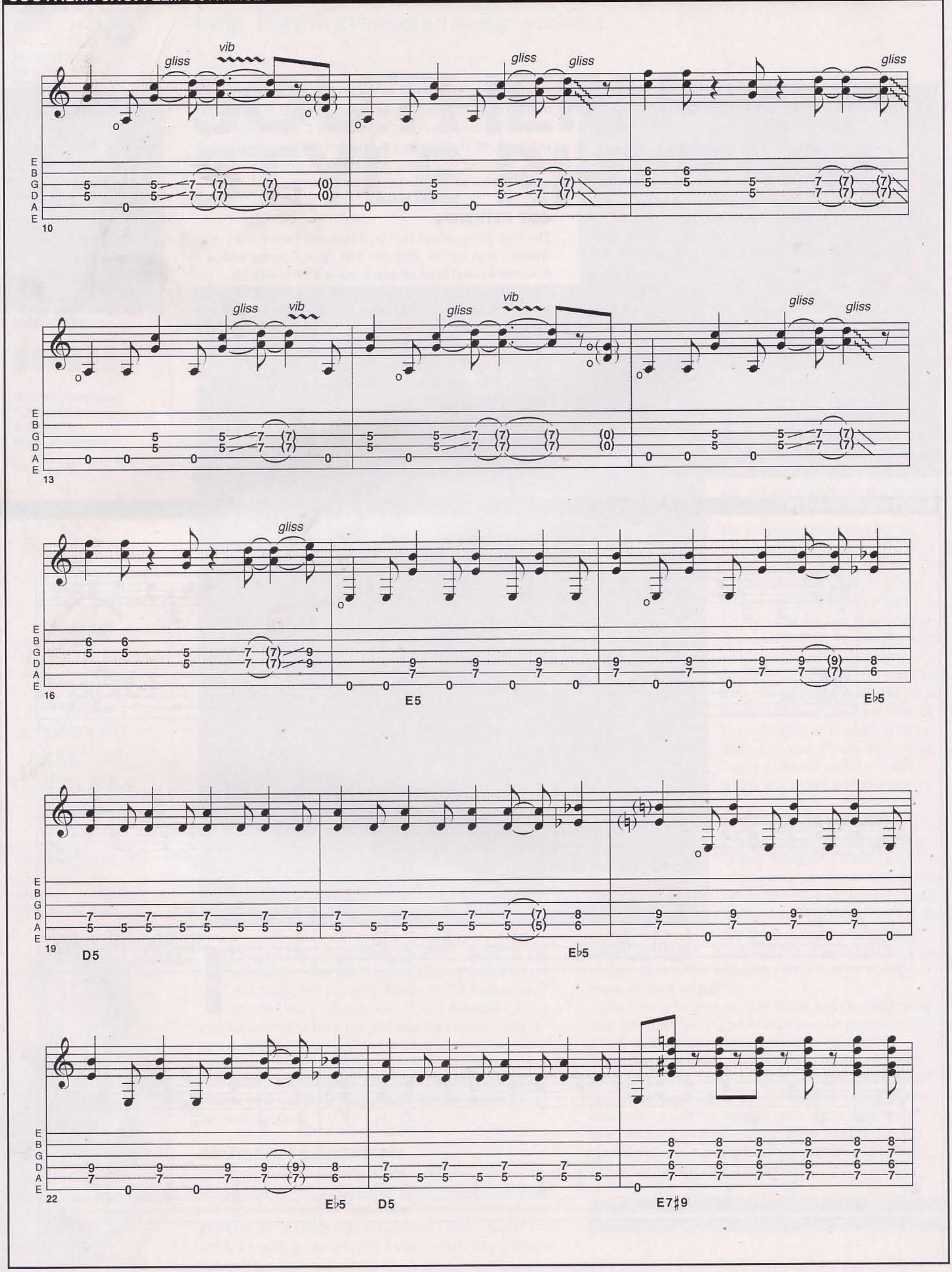
Finally, I'd just like to say a big 'hi' to all the nice people I met at the Mad About Music show held in Birmingham recently, especially the readers of GT, of course! It was a great event. GT

PRO TIPS
Try playing just a single note to this month's rhythm. Use a metronome and try recording yourself to see whether your timing is perfect or not. Be warned, it probably won't be!

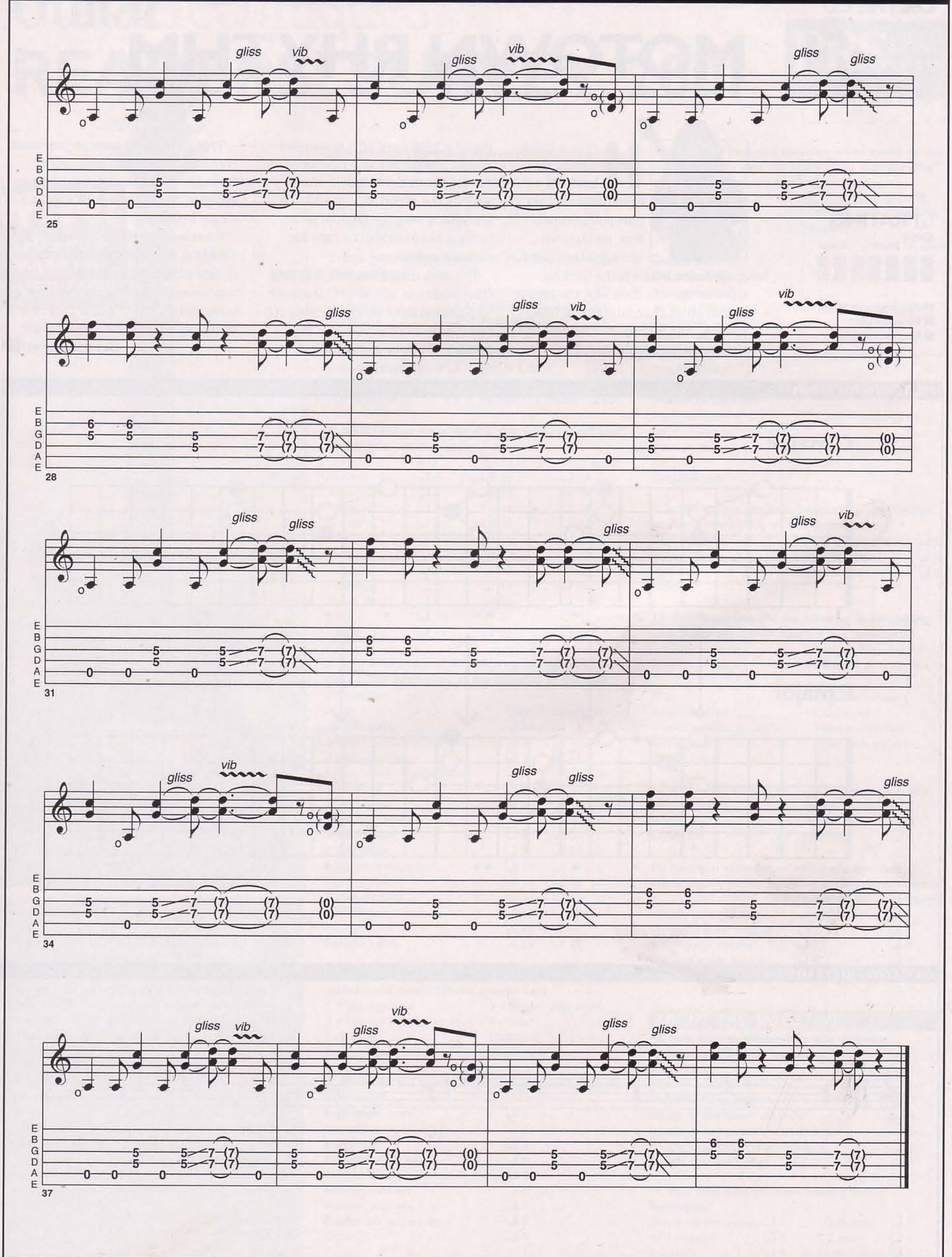
SOUTHERN SHUFFLE



SOUTHERN SHUFFLE... CONTINUED



SOUTHERN SHUFFLE... CONTINUED



ONTHE CD
TRACKS 34-35

34. Full track
35. Backing track

Get that Motown groove with this rhythm primer

MOTOWN RHYTHM

GT RATING
EASY

Helps improve your:
- Timekeeping
- Rhythm playing



Here's a quick look at the kind of minimalist rhythm part you normally hear on Motown records. The chord progression below is the backing track on the CD. Basically, the idea is to play short chordal stabs on beats 2 and 4, with an optional flourish at the end of the second bar. To get that staccato ('cut off') sound you should release the grip of your fretting hand immediately after striking the chord and, in addition, try muting with the palm of your picking hand during the gaps for cleanest results.

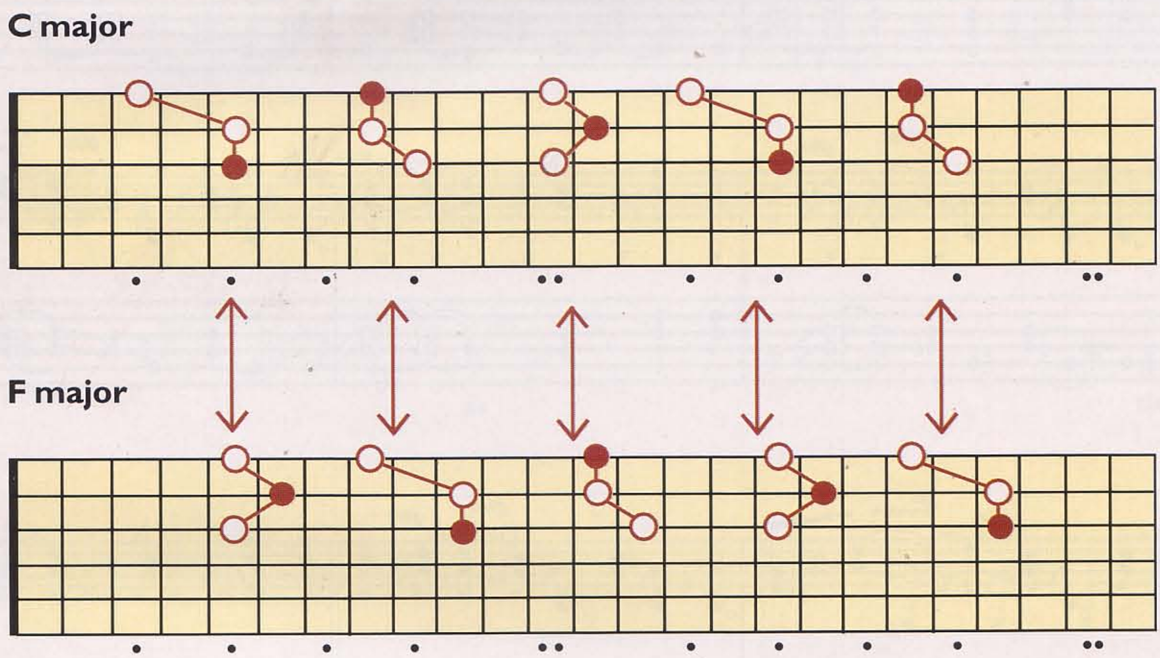
The neck diagrams show different triad shapes to try out over the track – by pairing them up as indicated you can change between C and F in a number of places on the neck.

This a very basic part, so your main concern should be to make your timing as accurate and consistent as possible. Really try to lock in with those drums!
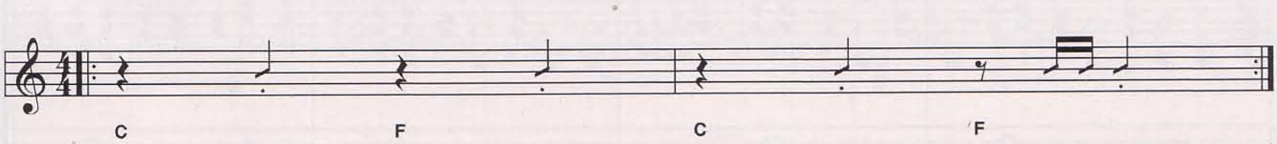
Food for thought: in a session situation, you might well have to decide which of these chord voicings 'sits' most comfortably in the mix – in other words, which guitar part best complements the track as a whole?

Guthrie Govan GT

MOTOWN RHYTHM NECK DIAGRAMS



MOTOWN RHYTHM CHORD PROGRESSION



ON THE CD
TRACKS 36-38

36. Introduction
37. Full track
38. Backing track

Technique stands for nothing if you can't recognise the chords or progressions passing by. Here's how you do it…

HOW TO TRAIN YOUR EARS

GT RATING
BEGINNER

Will improve your:
- Ability to identify specific chords or pairs/progressions
- Application of music theory
- Improvisational skills

PICTORIAL PRESS



Willie Nelson. What a lovely crochet guitar strap.

PRO TIPS

Listen out for certain types of chords such as inversions and slash chords; chords that are variously adjacent or remote in terms of how they might appear from within a key structure, chromatic movement (maybe the whole block chord or perhaps the bass note only), pedal tones and movement of similar versus dissimilar chord forms.

"Ear training should not intimidate you, it should be inspirational and fun!"

YOUR GT TUTOR
LEE HODGSON
See p16 for more info on all the GT tutors



A wedding photographer who couldn't identify the bride and groom in a group setting would be pretty bad at the job. A contestant who failed to recognise the Leaning Tower of Pisa among images of the Tower of London and the Eiffel Tower would undoubtedly be the weakest link... goodbye! So, a musician who couldn't distinguish a II-V chord progression (such as Dm7-G7 in the key of C major) from, say, a I-V (C-G in that same key) could find themselves embarrassed if asked to improvise over one or the other. Furthermore, their musical integrity would be in doubt for sure if they had the section(s) pointed out to them, or maybe they looked up the theory side of it but still failed to identify the section as it passed them by. Your ear needs to be the first and last point of call, so to speak, and being able to recognise sounds upon first hearing actually demands that you've heard whatever it may be before!

As with all cognitive processes, you need to repeatedly expose yourself to the material in question – sounds, in our case. As you do, you should make conscious associations: say to yourself, "I'm playing and therefore hearing such and such…" Give the thing a tag! This will make the task of identifying chords and chord progressions a straightforward one. So, if any of the individual chord forms on offer this month (or at any time, come to that) are new to you then be sure to learn not only the shape but also the 'sound of the shape'. And remember: ear training should not intimidate you, it should be inspirational and fun!

SOUNDS EASY

I'd like to stress that when it comes to sounds, there really is no 'easy' or 'difficult'. There's only what you already know (familiar-sounding) and that which is new. The process of identification isn't necessarily about making comparisons – sure, if you're presented with two photographs, one of a Rolls Royce and one of a Ferrari, then seeing them side by side might make the job of identifying each one a little easier, but shouldn't you be able to identify each from only one picture?

Let me put you to the test right now. Put on the GTCD, cue up the appropriate track and start it playing; then use the cue/ff button if you have it (or stick your fingers in your ears for a little while if not – I'm serious!) and open your ears, as it were, to a random pair of chords while asking yourself, "What am I hearing at this moment in time?" Maybe you'll have this article open in front of you, on the page showing either the notation and

COUNTRY CHORD CHANGES
RECOMMENDED LISTENING



YOU'LL HEAR THESE kinds of chords and chord progressions on various albums made since the 1970s (especially within pop compositions by the mighty Paul Williams or Abba!) but they're most evident on country ballads by the likes of The Carpenters, Kenny Rogers, Vince Gill, Trisha Yearwood, Reba McEntire and Lee Roy Parnell to name but a few.

- **TOP PICKS**
- **Reba McEntire** 'So Good Together'
- **Vince Gill** 'When I Call Your Name'

tab (which, for convenience, has time codes shown) or instead the chord chart (which is labelled by section) – but does the paperwork necessarily help? It's obviously a reference but you'll either recognise the sound(s) or you won't. You'll either fail or succeed, there is no in-between.

Realise that a 'real-life' song may never have quite so many individual chords or chord changes as found in this lesson, but judged section by section each is a useful example of what can happen in music. Incidentally, I saw no useful reason to present sections as separate tracks or even to pause between sections and I say this because I want you merely to concentrate on pairs of chords.

If you sail through this lesson without any problem then good for you! If you can handle the chord changes, too, then extra kudos to you. If you can label the progressions as being I-Vs or whatever then you'll make a good teacher one day. If everything is no problem whatsoever then simply use the piece as a backing track with which to hone your improvising skills.

If, however, there are a few new chords you are unfamiliar with, take time to learn them. Learn their sound and give each a name that means something to you (if you recognise the fourth chord of the E section in the second half of bar 18 as being like the one in Willie Nelson's 'Always On My Mind' – fine (you could think of it as the 'strawberry chord' – whatever suits you).

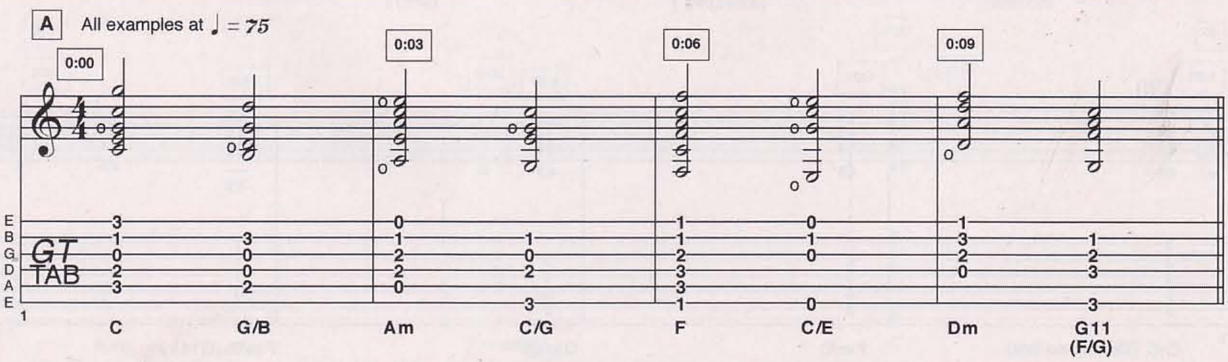
The chord in question, of course, would normally be called F#m7♭5, but from your perspective doesn't necessarily have to have a name so long as you can recognise and play over it. Of course, professional musicians, arrangers and composers need to communicate what's going on... Make of this lesson what you will, but learn, improve and enjoy. Good luck! GT

CHORDS AND EAR TRAINING CHORD CHART
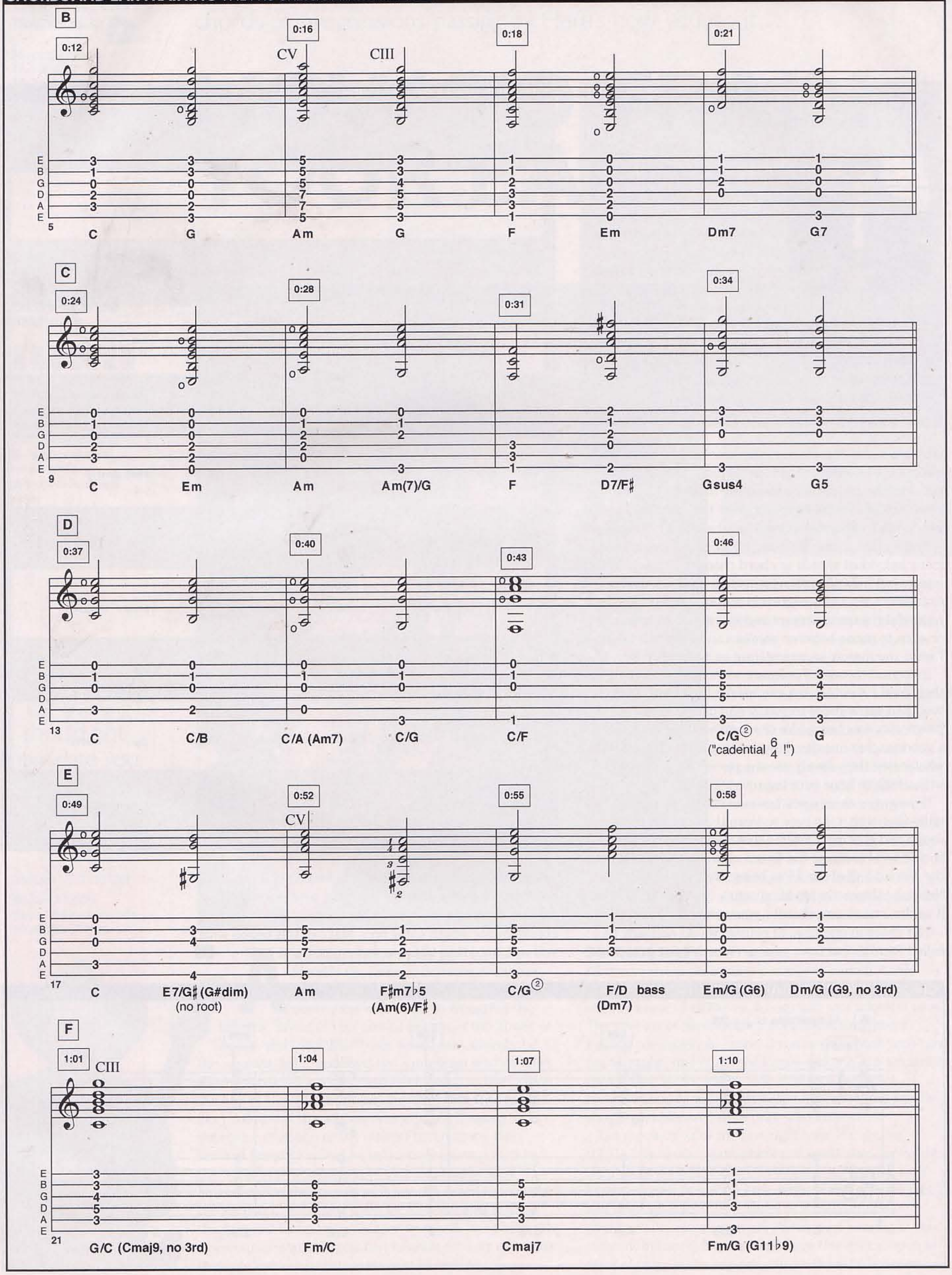
Section	Bar 1	Bar 2	Bar 3	Bar 4
A (1)	4/4 C G/B	Am C/G	F C/E	Dm G11
B (5)	C G	Am G	F Em	Dm7 G7
C (9)	C Em	Am Am/G	F D7/F♯	Gsus4 G5
D (13)	C C/B	(Am7) C/A C/G	C/F (Fmaj9, no 3rd)	C/G G
E (17)	C E7/G♯	Am (Am(6)/F♯) F♯m7♭5	C/G (Dm7) F/D	(G6) Em/G (G11) Dm/G
F (21)	G/C (Cmaj9, no 3rd)	Fm/C	Cmaj7	Fm/G (G11♭9)
G (25)	Em E♭dim7	Dm7 G7	Em7 E♭m7	Dm7 Gaug
H (29)	C C7/E (higher)	F F♯dim7	C/G F♯m7♭5	Fmaj7 Fm,maj7
I (33)	C/E G/D	(C9/E, no root) C7/B♭ Em7♭5 F	(Ab6) Fm/A♭ Cmaj7/G	F/G (G11)
J (37)	F♯dim7 F7	Em7 E♭°7	Dm7 A7/C♯	Dm Dm7♭5
K (41)	A♭/C	B♭add9/D	C	

Nb The items shown in brackets are chord synonyms e.g. Em/G = G6
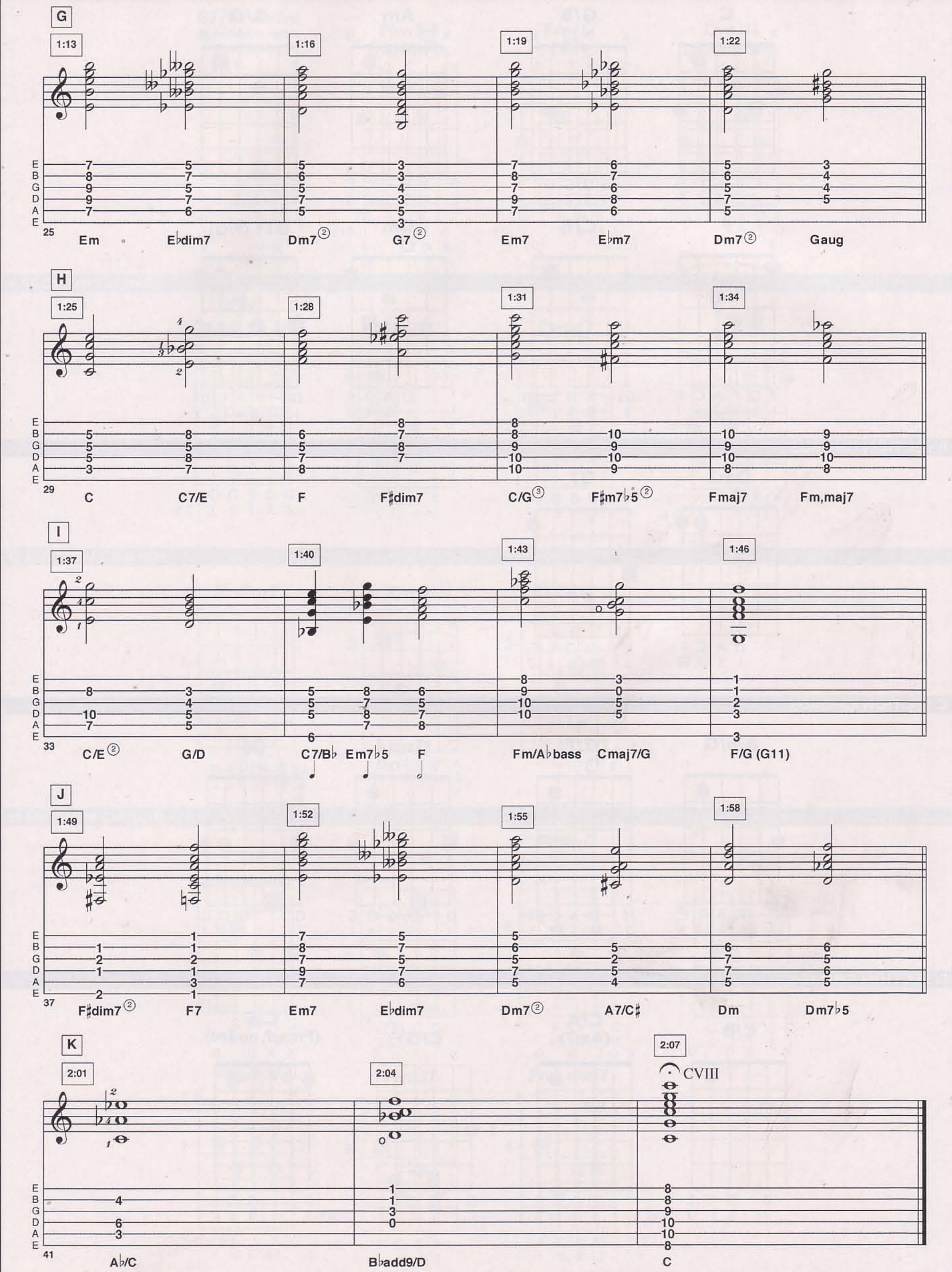
CHORDS AND EAR TRAINING THE PROGRESSION



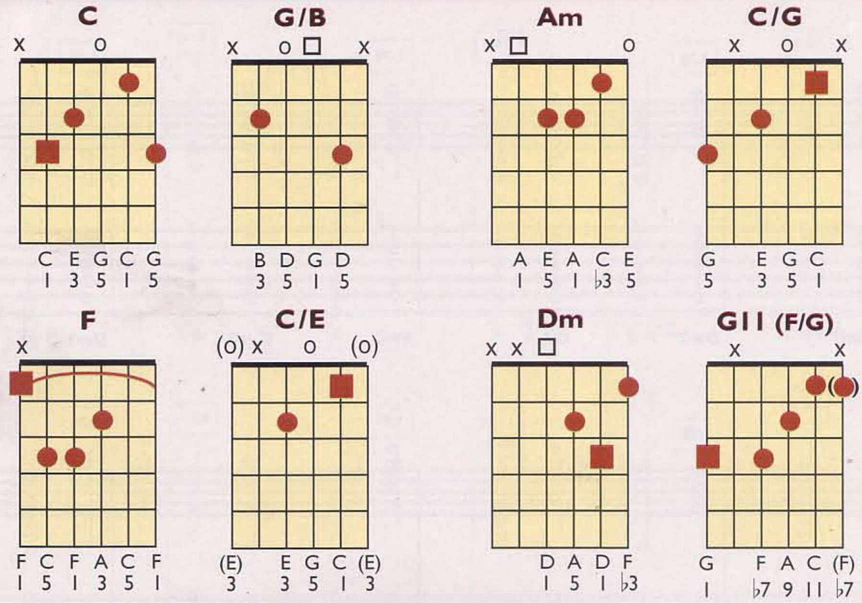
CHORDS AND EARTRAINING THE PROGRESSION... CONTINUED



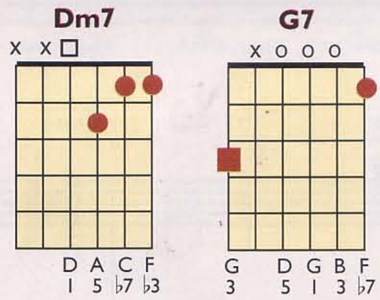
CHORDS AND EAR TRAINING THE PROG ONTINUED



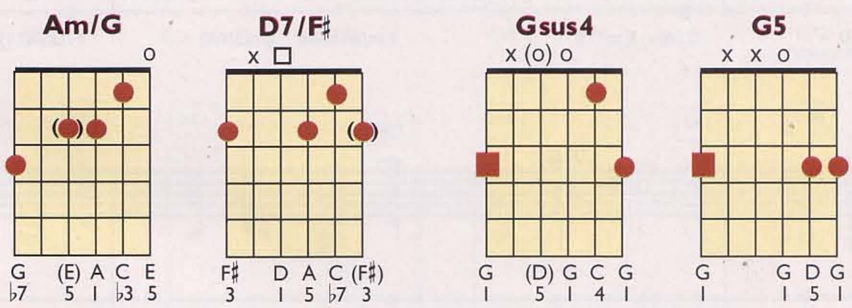
A SECTION CHORDS



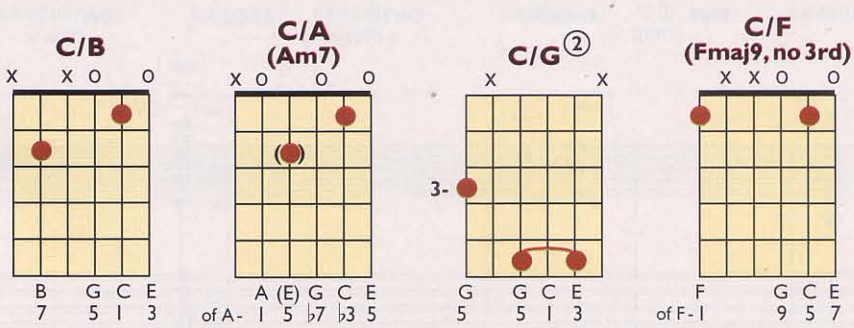
B SECTION CHORDS



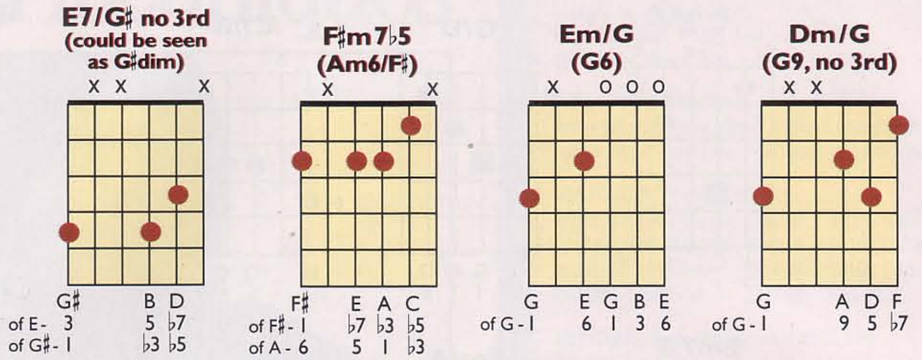
C SECTION CHORDS



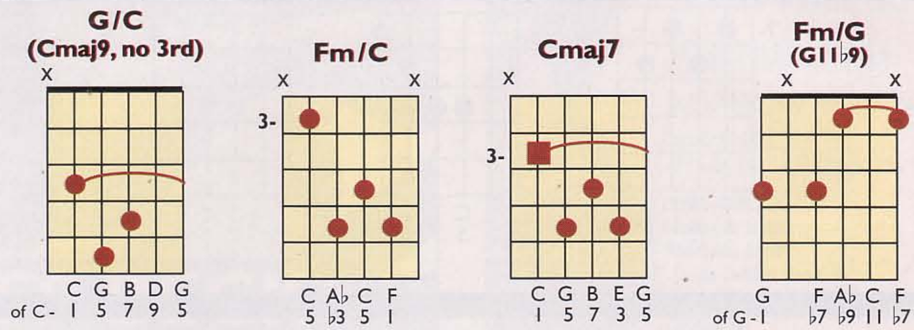
D SECTION CHORDS



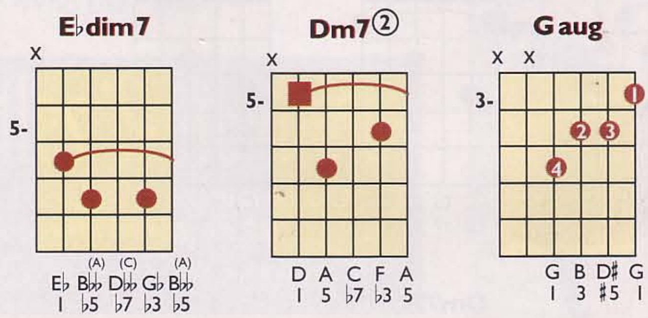
E SECTION CHORDS



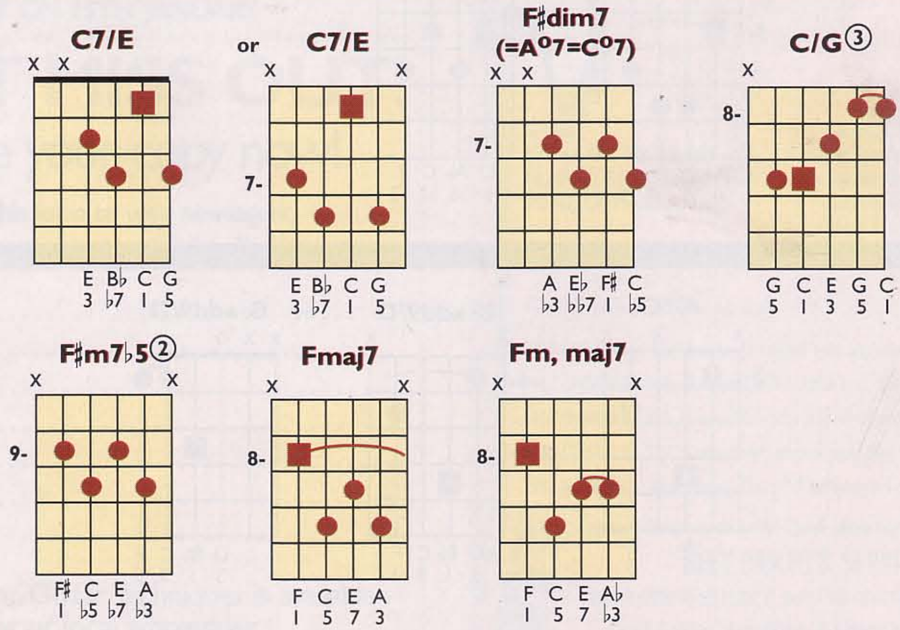
F SECTION CHORDS



G SECTION CHORDS

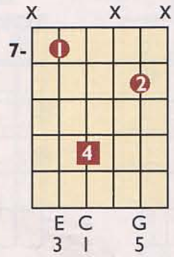


H SECTION CHORDS

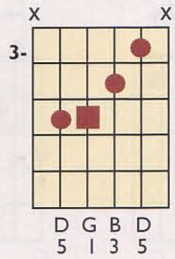


I SECTION CHORDS

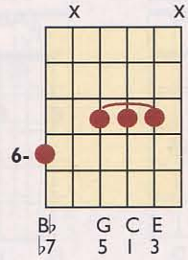
C/E②



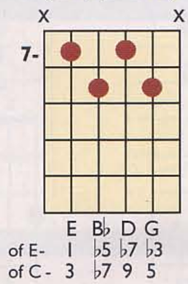
G/D



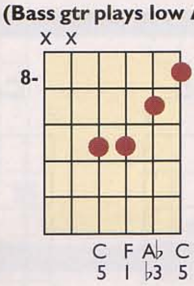
C7/B♭



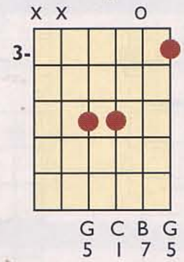
Em7♭5 (C9, no 3rd)



Fm/A♭ (Bass gtr plays low A♭)

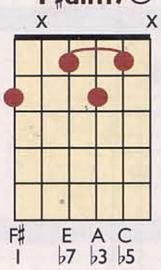


Cmaj7/G

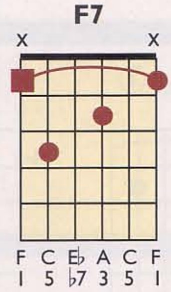


J SECTION CHORDS

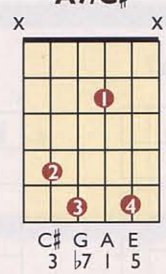
F♯dim7②



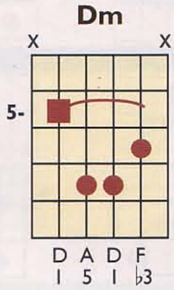
F7



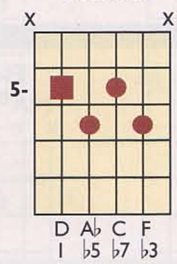
A7/C♯



Dm

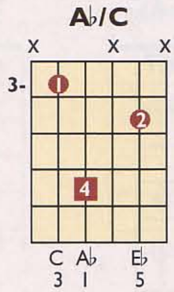


Dm7♭5

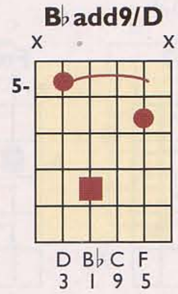


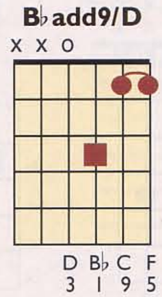
K SECTION CHORDS

A♭/C



B♭add9/D or **B♭add9/D**





ON THE CD
TRACKS 39-44

39. Example 1 Intro
40. Example 1
41. Example 2 Intro
42. Example 2
43. Example 3 Intro
44. Example 3

Bring fresh sparkle and colour to your chords by introducing yourself to the humble open string

OPEN-STRING CHORD VOICINGS

GT RATING
MODERATE

Will improve your:
- **Sense of harmony**
- **Fingerpicking skills**
- **Position changing**



REDFERNS

Listen to Joni Mitchell for superb examples of open string chords

"Take advantage of open strings to produce really exotic-sounding chords"

YOUR GT TUTOR
- DAVE MEAD

See p16 for more info on all the GT tutors



Using open strings in chord voicings can add considerable sparkle to your fingerpicking work in many ways. For one thing, it enables us to overcome one of the shortcomings of the guitar itself – that being standard tuning's resistance to close harmony. If you want a pocket definition of what I mean, consider this: the guitar is tuned in fourths and, as such, means that notes close to each other in the scale are difficult to put into a single chord shape. For instance, imagine that you want to include the semitone C and C# in the same chord shape – difficult, huh? You could use the C at the first fret on the second string, but the nearest C# that's of any use is on the sixth fret, third string. Bit of a stretch? Probably. However, this sort of close harmony can be very effective when used in songs or fingerstyle pieces.

OPEN TO ALL

That's where open strings can be a positive boon, and yet you might be thinking that, because there are only six open strings on the guitar, this would be a little limiting, too. Not so. Remember last month's lesson on using a capo? If you desperately needed to include a certain chord voicing in a chord arrangement and couldn't find it with the open strings at hand, a little experimenting with a capo would probably yield results in pretty much 90 per cent of cases.

The other thing that open strings are good for is producing pedal points within pieces. Alter the chord shape, but leave the same open string ringing each time you hit that chord and you've called upon a very effective musical device with the minimum of effort. Listen to some of the early work by Genesis for good examples of this technique and how it affects the overall 'colour' of the music.

Don't worry if some of these definitions sound a bit far fetched; the exercises we're looking at this month should fill in all the blanks for you nicely.

TAKING ADVANTAGE

What I want to demonstrate for you in this lesson is how easy it is to take advantage of open strings in your arrangements and produce really exotic-sounding chords

OPEN STRING CHORDS

RECOMMENDED LISTENING



YOU'LL FIND THAT many of the open string arpeggio ideas contained in this month's column can be found in the works of the acoustic "heavy brigade", including the likes of Joni Mitchell, James Taylor and Neil Young. Don't assume, however, that these sort of techniques occur only in folky solo acoustic guitar records – be sure to listen to the late Jeff Buckley, Sheryl Crow and Alanis Morrisette too; you'll find the one or two of the examples and ideas we've looked at in some of their tunes...

- **TOP PICKS**
- **Neil Young** 'After The Goldrush'
- **Joni Mitchell** 'Clouds'
- **James Taylor** 'Sweet Baby James'
- **Jeff Buckley** 'Grace'

with no practically trouble at all. Look at **EXAMPLE 1**: all you have to do is hold down two notes and, just by moving them up a fret in each case, you change the chord from major to minor at a stroke of the pick. It's pretty effortless stuff and yet so effective at the same time, opening doors to interesting new textures and possibilities. The fingerpicking patterns aren't anything too new either, for that matter. We've looked at similar patterns before.

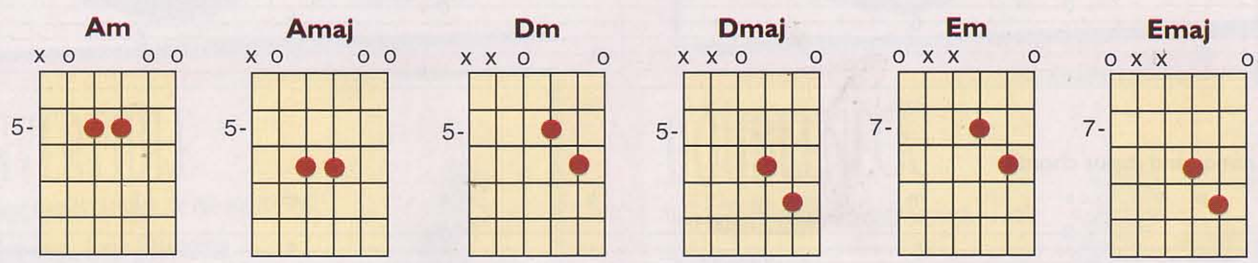
KEEPING IT SIMPLE

EXAMPLE 2 employs the familiar chord shape of C major and demonstrates how you can easily move it around the neck and come up with some nice-sounding chords – all from a single shape and perfectly acceptable to exploit in practically any musical context. Incidentally, when I've named the chords in either the exercise or the tab itself, I've been fairly economical in the interests of simplicity; if I was going to be precise, the voicings contain exotica such as 9ths and suspended 4ths... But I want you to think of them in the simplest terms possible, for now – just major and minor. This way, they're going to be of more use to you immediately – you can work on the intricacies later!

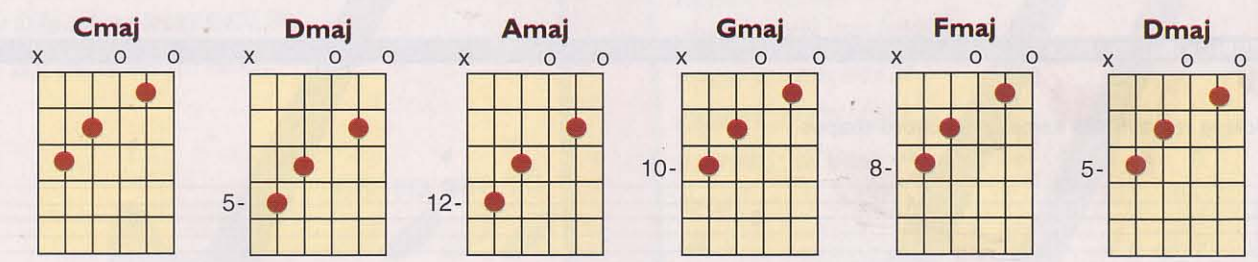
PRO TIPS

Remember: open strings can add an element of surprise to some chord voicings, so keep experimenting – you never quite know what you'll find!

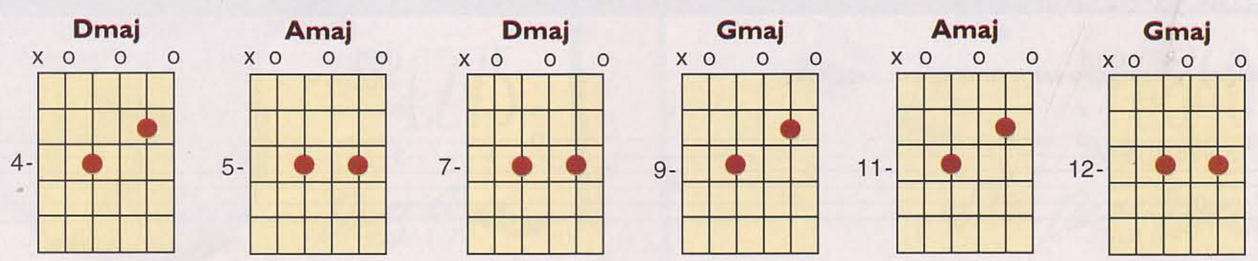
CHORD SHAPES EXAMPLE 1



CHORD SHAPES EXAMPLE 2



CHORD SHAPES EXAMPLE 3

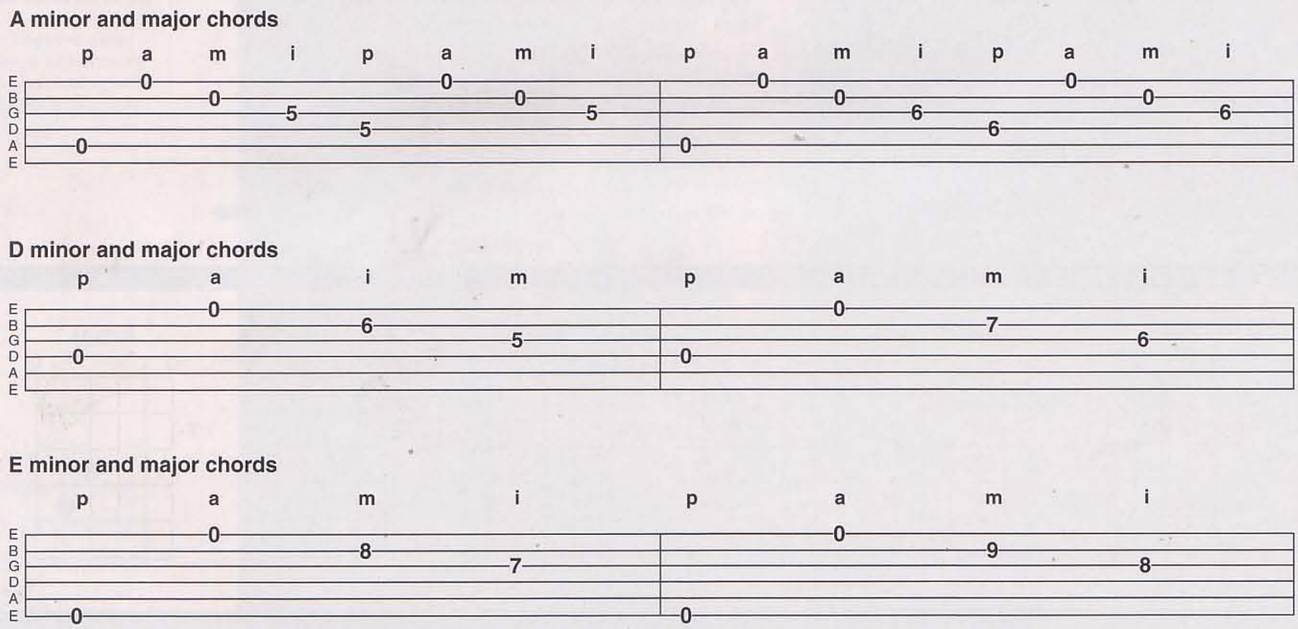


THE RIGHT MOVES

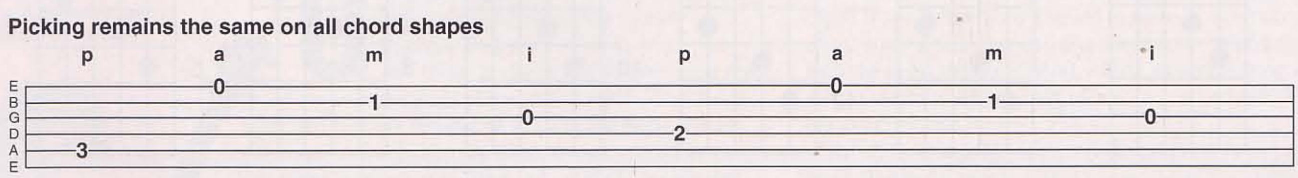
EXAMPLE 3 uses two basic shapes to navigate the guitar neck, producing a number of good-sounding chords along the way. You're going to have to make sure that your chord-moving ability is pretty much up to scratch to make this one work, but it's well worth the effort when you practise it up to speed. Songs like Sting's 'Fragile' and 'Bring On The Night' were written using this kind of idea and so you'll be in good company if you are able to work out some ideas of your own using this example. What's more, it'll improve your playing in more general terms, as well, of course, as your ability to navigate the fretboard without the aid of your eyes and still not land in the wrong place.

For a couple of the exercises you might need to practice the right hand fingerpicking on one of the chords before you start moving anything around. This way, you will be limiting the number of things you have to look at simultaneously. Remember, as always, to start things off at an easy, moderately slow pace, bringing things slowly up to speed as your confidence with each exercise increases. When everything is flowing freely, try using other fingerpicking patterns on the chords to see what ideas of your own you can come up with. GT

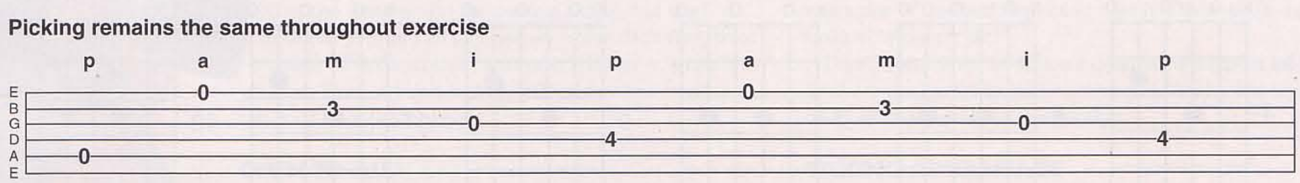
FINGERPICKING EXAMPLE 1



FINGERPICKING EXAMPLE 2



FINGERPICKING EXAMPLE 3



ON THE CD
TRACKS 45-47

45. Introduction
46. Full track
47. Backing track

℗ 2001 Widdle Music

To play like the fleet-fingered Swedish virtuoso Yngwie Malmsteen, you need to learn harmonic minor soloing

YNGWIE-STYLE SOLOING

GT RATING
MODERATE

Will improve your:
- Scale knowledge
- Rock technique
- Understanding of neo-classical rock guitar style

PICTORIAL PRESS



The 'Yng' in his '80s heyday

"One thing that strikes you immediately when listening to Yngwie is his huge vibrato – often a tone or more wide"

YOUR GT TUTOR
■ SHAUN BAXTER
See p16 for more info on all the GT tutors



Swedish virtuoso Yngwie Malmsteen knocked Edward Van Halen off his guitar pedestal in the 1980s when he unveiled his groundbreaking 'neo-classical' rock guitar style. Overnight, Yngwie established a new technical benchmark which left other guitarists scurrying back to the woodshed to work on just about every aspect of their playing. Yngwie's style introduced several new elements to the rock guitar vocabulary, including pedal-point licks, triadic arpeggios and – what we're going to look at here – the harmonic minor scale.

THE HARMONIC MINOR

The harmonic minor is like the natural minor scale but with a major 7th interval instead of a flattened 7th:

	A	B	C	D	E	F	G#
A harmonic minor scale:	1	2	♭3	4	5	♭6	7

	A	B	C	D	E	F	G
A natural minor scale:	1	2	♭3	4	5	♭6	♭7

I have included diagrams of each of the patterns that Yngwie chooses to use for this scale. Note the presence of two distinct three-octave pathways. Of all the patterns, these are the ones that Yngwie uses the most.

NOTE ROWS

I have written out the licks that I used during the demonstration on the GTCD as 'note rows'. I've done this

GT GEAR
GETTING THE YNGWIE SOUND

Yngwie uses a Yngwie Malmsteen signature Stratocaster, which as well as a scalloped fingerboard features DiMarzio HS3 pick-ups. The HS3s look like single coils but are actually stacked humbuckers. They each have an incredibly low output (lower than a stock Fender single coil), as Yngwie's theory is that a low output pick-up makes the amp work harder. This way, he says, you get to hear the character of the guitar rather than the pick-up.

NEO-CLASSICAL METAL
RECOMMENDED LISTENING



WHEN IT COMES to this style of guitar, Malmsteen is king, and any of his first three albums – 'Rising Force', 'Marching Out' and 'Trilogy' – are must-haves. Fringe players such as George Bellas and fellow Swede Jon Bjork have kept Yngwie's style alive.

■ **TOP PICKS**
■ **Yngwie J Malmsteen** 'Rising Force'

on purpose because it's important not to get too bogged down with precise rhythms when one looks at Yngwie's style. The note rows that I have included in this month's article demonstrate a suggested order of events within A harmonic minor. Yngwie will use these pathways in a multitude of ways depending on the playing situation. Often he will just concern himself with a particular destination point rather than the way in which he gets there. In preparation for the recording, I established a series of note rows based on a lengthy transcription session. None of these note rows has any rhythmic denominations – they are there to be interpreted freely.

EXAMPLE 1 (BARS 17 – 20)
Being able to play in time is important, and when Yngwie plays set-piece melodies he obviously has to adhere to a specific rhythm. This example, like all of the other note rows shown in the mag, should be practised along to the backing track. Don't worry too much about the timing – just aim to make it fit by using your sense of 'feel'.

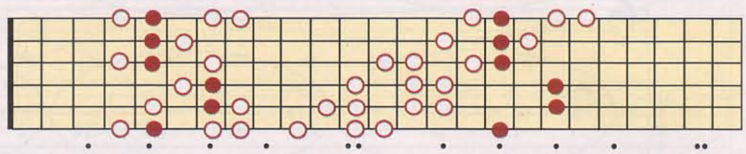
EXAMPLE 2 (BARS 21 – 22)
The Am arpeggio fragments in this example are played using sweep picking. To stop each note of the arpeggio ringing into the next, Yngwie rests the side of his right hand on the strings where they pass over the bridge. The first fragment should be played by placing the first finger of the left hand across the G, B and E strings at the fifth fret. During the third arpeggio fragment there is a pull-off on the D string (from an E note on the 14th fret to a C note on the 10th fret). Most players play the C note on the A string instead.

EXAMPLE 3 (BARS 33 – 34)
The third circled fragment in this example demonstrates how Yngwie combines harmonic minor with natural minor (it contains a G# note then a G note).

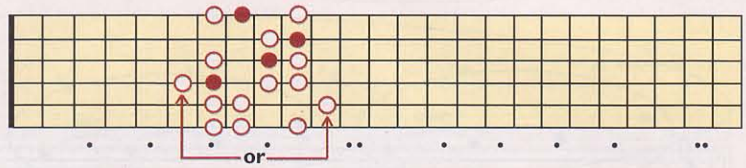
EXAMPLE 4 (BARS 35 – 38)
Note the fingering suggestions here. Interestingly, Yngwie never uses his third finger in conjunction with his fourth. He gets around this by either using the second finger with the third, or the second with the fourth.

EXAMPLE 6 (BAR 47)
This example features a pedal-point lick demonstrating Yngwie's fondness of Baroque music. Again, note the fingering in this example.

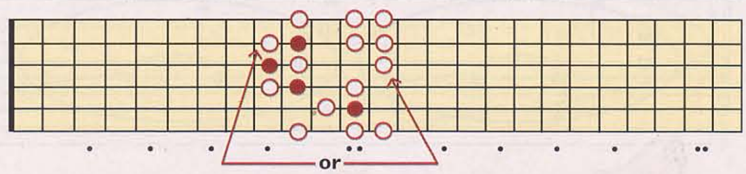
A HARMONIC MINOR SHAPE 1 (3 OCTAVE PATTERN)



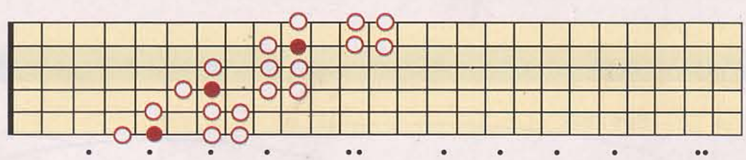
A HARMONIC MINOR SHAPE 2



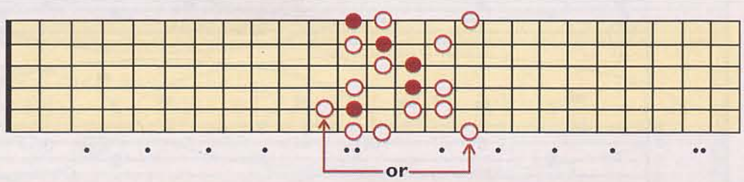
A HARMONIC MINOR SHAPE 3



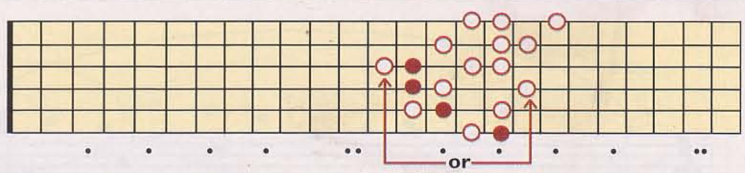
A HARMONIC MINOR SHAPE 3 (OCTAVE PATTERN)



A HARMONIC MINOR SHAPE 4



A HARMONIC MINOR SHAPE 5



EXAMPLE 7 (BARS 49 – 52)
This example starts off with the reverse equivalent of the pedal lick shown in the previous example. Also, like Examples 1 and 4, it shows Yngwie's tendency to move laterally when playing arpeggio or scale sequences. He does this for both technical ease and evenness of tone.

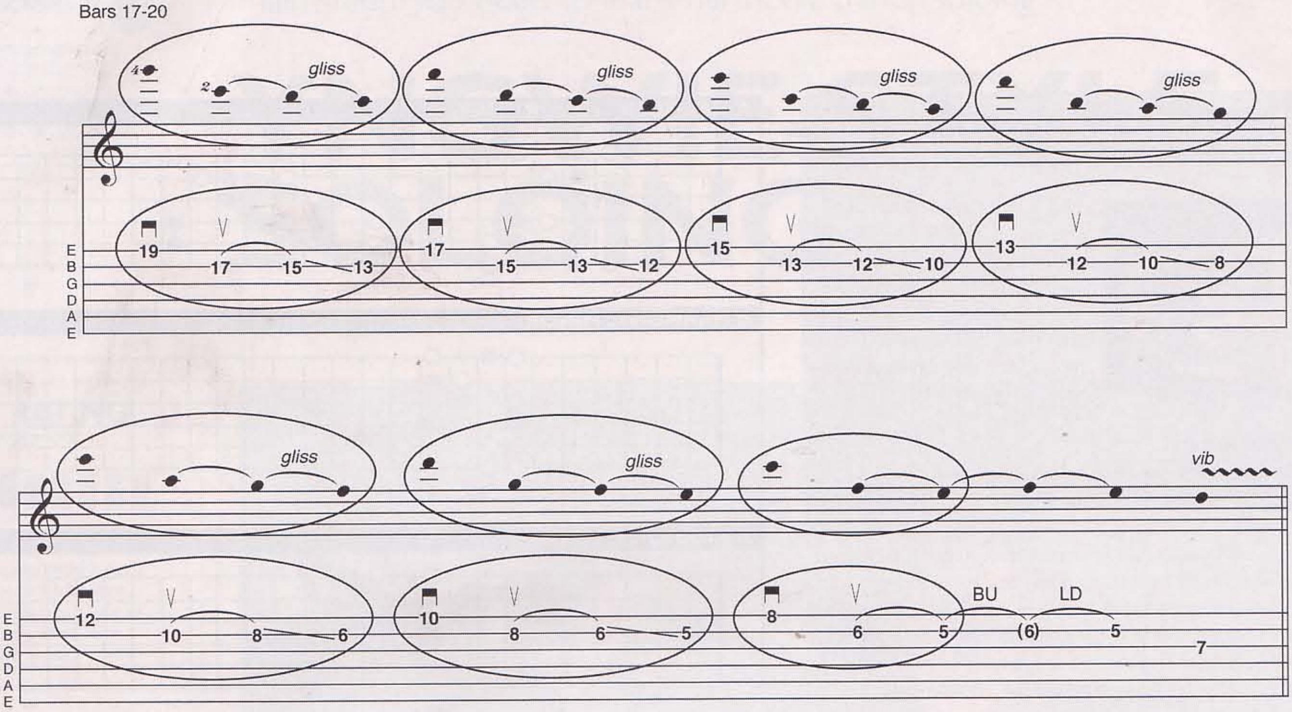
Note that there's a healthy mixture of technical approaches in this example (pedal lick + legato scale sequence + sweep-picked arpeggio + bend).

LEFT HAND VIBRATO
One thing that strikes you immediately when listening to Yngwie is his huge vibrato – often a tone or more wide, but note that he uses .008-gauge strings on a scalloped guitar and tunes everything down a semitone to E♭. GT

PRO TIPS
A 'pedal' or 'pivot' point, is a note (or notes) that is visited repeatedly during a melodic sequence – in this case, the 'A, G#, A' motif.

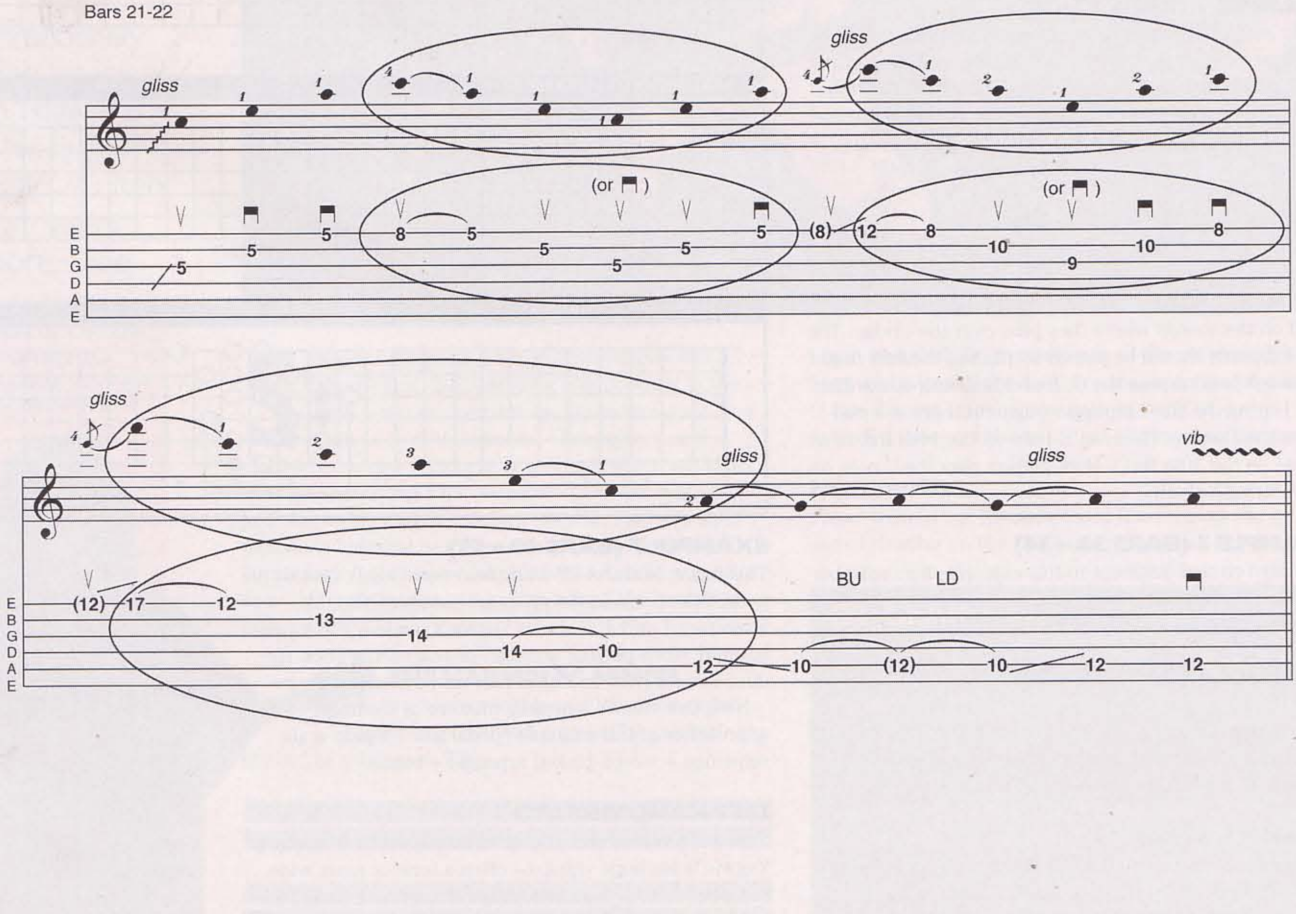
EXAMPLE 1

Bars 17-20



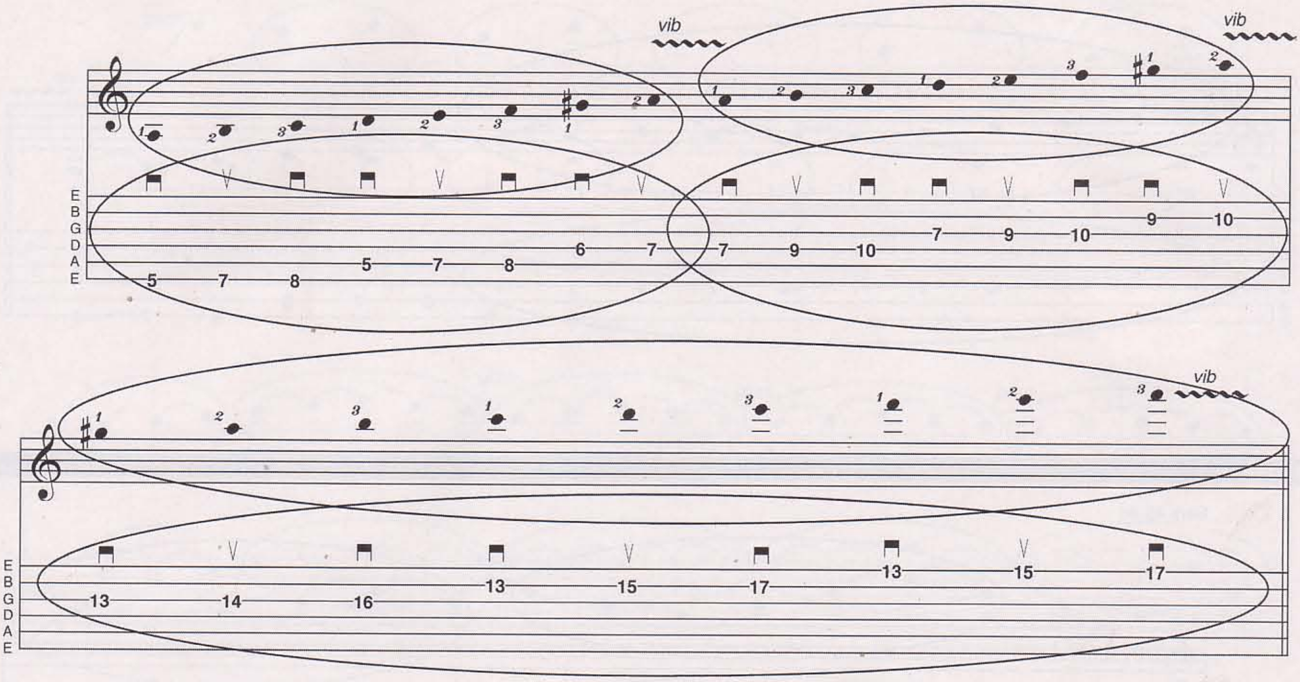
EXAMPLE 2

Bars 21-22

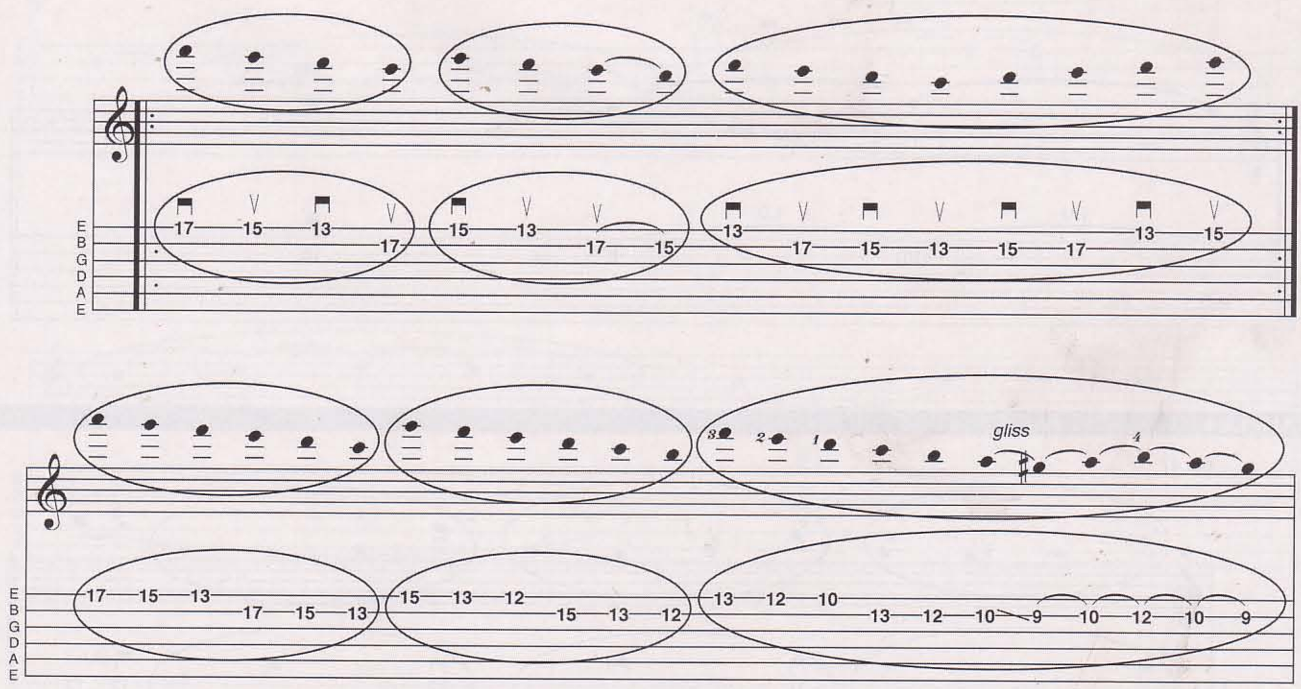


EXAMPLE 3

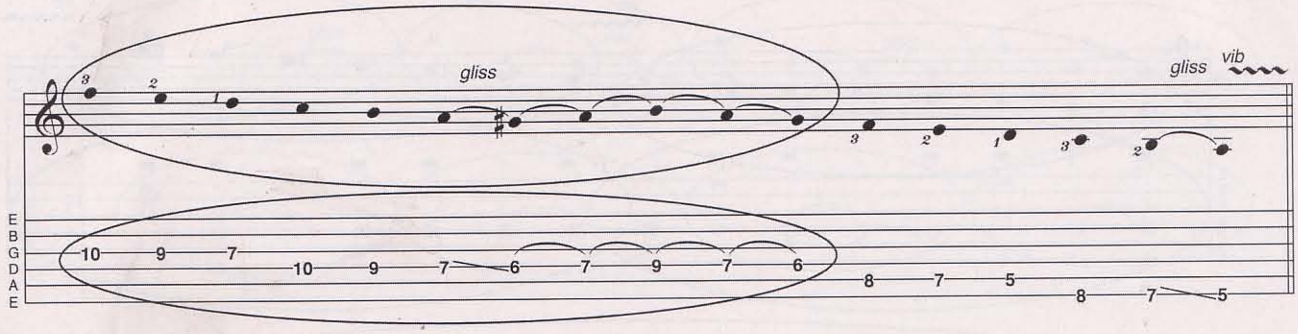
Bars 33-34



EXAMPLE 4

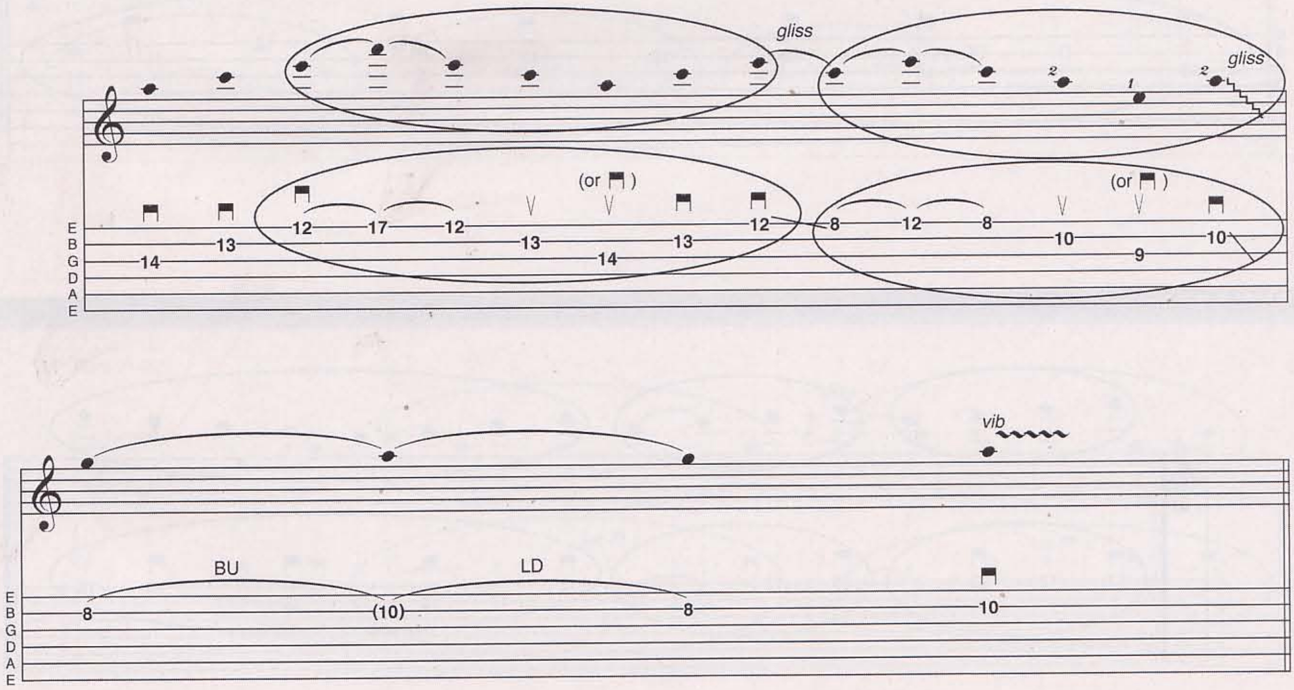


EXAMPLE 4... CONTINUED



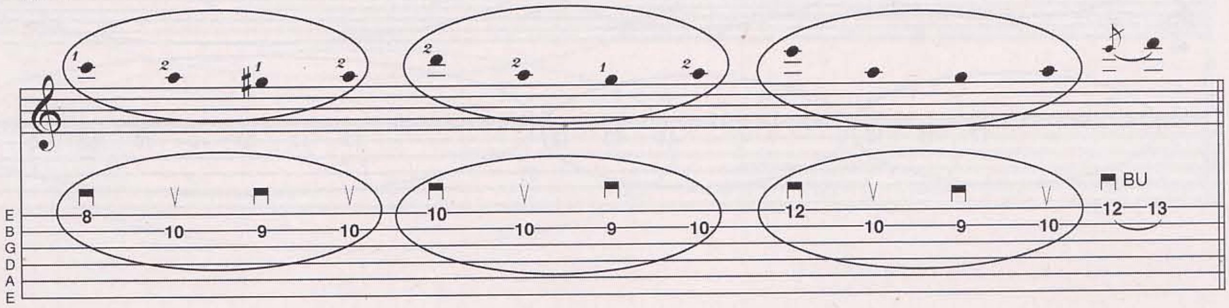
EXAMPLE 5

Bars 45-46



EXAMPLE 6

Bar 47



EXAMPLE 7

